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Devoted to the Historical and Artistic
Background of Stamps and Paper Money



A landmark study in this issue by John Humphris on essay, proof and specimen note definitions for world paper money. See Page 6.



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The Essay-Proof Journal

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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



More “Essays Which Are Not What They Seem”

By BARBARA R. MUELLER

The curious “decorations” said to be from the Burrus collection reappeared on the market briefly in the David Feldman auction sale of Nov. 3-8, 1980, held in Zurich. This time they were so-called “renderings” of the Canadian Cartier 10 pence stamp of 1855. However, according to EPS’er Charles Firby, the auction firm withdrew the lots in question before the sale dates when informed of their alleged spurious nature.

The catalog description read as follows: “1855 Cartier 10 pence—four copies of original drawings, two in pencil and two in ink by the artist Clinton Wright and signed by him, two face left being the artist’s preliminary idea and an unadopted design, two face right one being similar to the final design except for the stamp values and the other being the final accepted design. Wonderful renderings of this beautiful stamp, ex-Burrus collection (signed by him also).”

The illustrations herein are copies made from the auction catalog plates by Adrien Boutrelle and do not show the faint stylized signature of the “artist”. In this Clinton Wright, whoever he may be, the creator of other purported “essays” for the Burrus collection? Even more perplexing is the question of why a collector of Burrus’ stature would “fool around” with these drawings when he could well afford the genuine essays and proofs in those cases where they were available to the public. Did he regard these things as decorative album frontispieces, etc., never dreaming that someday they would be hawked as original, contemporary essays?



Please note that in JOURNAL No. 147, page 122, was reprinted a press release from Harmers of New York advising that they were offered “forged hand-drawn essays” of the Canada 10p. Cartier head facing left and right and purported to be signed by artist Clinton Wright. These evidently were the larger of those discussed herein. Were they the same ones that surfaced again in the Zurich sale or duplicates?

Contemporary Comments on The Second U.S. Bureau Series Designs

(The following commentary was found by Herman Herst, Jr. in an old collection. The yellowed clipping was marked “Evening Post 27/2/04.” It obviously deals with the designs of the 1902 regular series. The writer was evidently well acquainted with his country’s stamps despite some lapses from fact as indicated.)

“To the editor of the *Evening Post*:

“Sir: I should esteem it a favor if you would allow me space enough to correct an inaccurate statement in the letter of your special correspondent at the capital, printed February 18 (fifth page, first column, second paragraph).

“The letter gives interesting details about the visit to Mount Vernon, in 1785, of the most famous sculptor then living anywhere in the world, for the purpose of taking plaster casts of the form and features of the most famous man then living in America; and it says, in regard to the great Houdon’s notable success in capturing those living lineaments of the great Washington:

“‘Thus we are possessed of this noble portrait, which is little short of a national heritage . . . No other head is considered for medals or decorations. For twenty years [fifty-two years, in fact], this portrait was familiar to the world on the domestic stamp of the United States. Its removal provoked earnest protest, and it is not improbable that this head will in the near future be restored to its place of honor.’

“In amplification of the bracketed words, whereby I have corrected the erroneous ‘twenty years’ vogue accredited by the quotation, I wish to say that from the time when prepayment of our letter postage was first made compulsory, and the rate for a half-ounce letter was set at three cents (namely, 1851) [sic], the stamp for prepaying the lowest rate of letter postage has always been adorned by a profile of Washington, copied from the Houdon bust [sic], until last year, when the famous portrait was wantonly discarded to gratify the egregious vanity

of a minor officeholder, who wasted the public money by issuing what he called a 'Series 1902'. This comprised a half-dozen or more silly looking stamps, showing microscopic heads, overshadowed by decorative flummery; but though the names and vital statistics of various historic people were printed alongside these heads, the generic name of 'Mr. Dooley' could be appropriately applied to all of them, in recognition of the humorous song attributing to that gentleman the exploits and achievements which staid historians accredit to Washington, Franklin, and all our lesser worthies. The unsuccessful attempt which one of Gen. Grant's functionaries made, in 1869, to force people to use the blue print of a locomotive for their customary stamp, was the sort of exception which proves my general statement, that Houdon's head of Washington has continuously held that place of honor from 1851 until now.

"Houdon's head represents him at the age of fifty-three. Gilbert Stuart's portrait represents him at sixty-three, and this was well reproduced on the ten-cent postage stamp of 1847 and the ten-cent and twelve-cent stamps of 1851, while the

ninety-cent stamp of that issue, reproduced John Trumbull's portrait of him as a man of forty-five. Portraits of Franklin gave dignity to the one-cent and thirty-cent stamps of 1851 (profiles), and to the five-cent stamp of 1847. The three-quarter-inch oval dies of those eight portraits, which adorned our earliest stamps, are still extant [sic]; and Congress ought to arrange for their revival in a permanent series, having a uniform framework of simple design for all the denominations. None of the later issues (1861, 1870, in artistic excellence, and most have been 1890) have surpassed those earliest over distinctly inferior. This was necessarily so with the stamps in use from 1890 to 1903, because the mistake was made of reducing the portrait oval to the five-eighths-inch scale; but there was nothing silly or vulgar about their appearance, and they ought to be restored to service again, until such time as proper legislation shall restrict our postage stamp portraiture to the admirable Washington and Franklin heads of 1847 and 1851."

Karl Kron

New York, February 22.

Canadian Paper Money Plates

Illustrated in the July 1980 issue of *The Canadian Paper Money Journal* are five copper printing plates for the pioneer banking firm of W. & J. Bell, Perth, Upper Canada. The plates may now be seen in the Bank of Canada's National Currency Collection at Ottawa. Perth is located some 60 miles southwest of Ottawa; its settlement dates from 1816. The Bell Notes were first issued in 1837 in denominations of 6d, 7½d, 12d, 15d and 30d. They were printed on white paper in black ink by A. Bourne of Montreal from the plates which were engraved in Glasgow, Scotland.

Recent Literature

The London Philatelist, March/April 1980—In this special London 1980 issue were three significant articles of essay/proof interest. Gerald Davis began a lengthy study of the preparation of the George VI issues of Burma under the title "Separation Trials". This was the first section and it will be reviewed further in conjunction with the concluding installments. In the same issue Marcus Samuel wrote on "The Duplicate Penny Black Imprimatur Sheets." He included much useful background information on the pre-adhesive stamp operation of England's Stamp Office, and the "intrigues" of Sir William Congreve and his competitor Jacob Perkins. The bulk of the article dealt with the two differently dated sheets at Somerset House of the Penny Black plates I, II, V and VR. Finally, P.O. Beale wrote on the design development of the Gordon issue of Sudan. Some of the illustrations came from the Queen's collection and the National Postal Museum.

The Definitions of Essay, Proof, and Specimen Notes; including Cancelled, Unissued, and Unfinished Notes; and Samples

Illustrated by Foreign Paper Money

By JOHN G. HUMPHRIS, NLG

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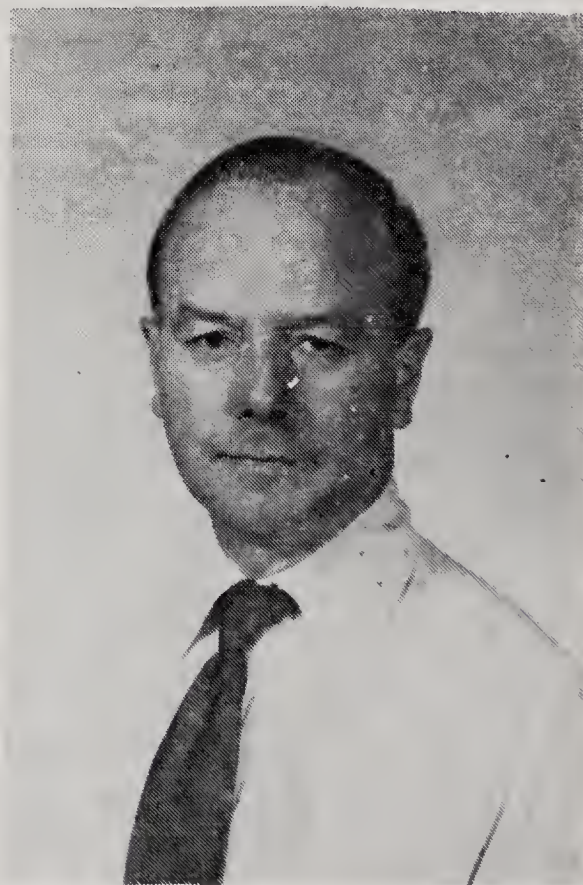
EDITOR'S INTRODUCTION

The Essay-Proof Society is pleased to be able to present this landmark, much-needed study of the preparatory material produced in the course of the issuance of world paper money ("foreign" rather than U.S.). It is hoped that Mr. Humphris' work will be treated seriously and form the basis of an accurate, accepted terminology for the collectibles under consideration. Comments are welcome, addressed to the Editor. The author has tried to define the terminology in a way which will be applicable to worldwide issues in general, but is always open to suggestions and further, new definitions.



John G. Humphris, P.O. Box 34, Sidney, Ohio 45365, started collecting and researching paper money and coins in the Middle East in 1957 while in the British Royal Air Force. In 1964, he joined the International Bank Note Society and started working part-time for a coin firm in England. He has worked full-time in paper money and coins since 1966 when he emigrated to Canada. In 1975, he emigrated to the U.S.A. and started his own business in 1976, as a numismatic consultant and dealer in paper money and coins.

In England he attended university studying art for three years with emphasis on design, printing techniques, calligraphy, and the history of art, artists, and design. Since then he has concentrated on international economics, techniques of production of paper money and coins, general world history and geography, and comparative linguistics. He is able to translate numismatic literature from eight languages, and can translate texts on paper money and coins in about 80 more languages.



He has contributed to many major books, articles, and catalogues on paper money and coins since 1964, including George Sten's books on paper money, and was a languages advisor to Dr. Arnold Keller. He is currently contributing to Krause's *Standard Catalogue of World Coins* and Pick's *Standard Catalogue of World Paper Money*. He has written over 350 articles during the past seven years, and was elected to the Numismatic Literary Guild in 1976. He is a member of several other international, national and state societies, and has held offices in these. At present, he is Research Chairman for the International Bank Note Society, and on the panel of experts on paper money for the "Interpam 81" Congress to be held in Toronto, Canada in July 1981.

Although born in England, he has spent most of the past 25 years travelling and living in other countries in Europe, the Middle East, India, Canada, the West Indies, and the U.S.A. He is interested in international history, geography, economics, languages, paper money, coins, and fiscal documents. While his interests are in research in general, he is specifically interested in India and the surrounding countries, Chinese and Russian Turkistan, Turkey and the Ottoman Empire, Afghanistan, and Iran.

He is a numismatic consultant to museums, universities, companies, and individuals in the U.S.A., Canada, and England. He continues to travel extensively (over 32,000 miles by road this year) in these three countries visiting conventions and institutions.

THE basic categories of paper money are often inaccurately described, and this article defines them according to design and printing processes, adopting the technical terms used by artists and printers. It is necessary to understand the designing and printing processes of paper money before describing each category in detail.

The evolution of a piece of paper money starts with an artist being commissioned to design a note or notes. He will either design the whole note or use pictures (vignettes) or frames already in the printer's stock, or a combination of these. Printers' stock vignettes may be found in different sizes in many different notes, and even in postage stamps and stock certificates. (*Fig. 1*)

The design of notes is frequently the work of more than one person. An artist might draw or paint the vignette which may consist of human figures, animals, or a landscape. Another artist might design all the lettering and numerals; this is the calligrapher. Yet another artist might design the abstract ornaments in the frames and around the vignette and lettering, or this may be done mechanically by a lathe machine.

The completed design of the note is submitted to a person or committee for approval. If the design is accepted, this is an Artist's Proof, but if the design is not accepted, it is called an Artist's Essay. The artist or printer will then prepare a printing plate for the accepted design, and the printer will make a few prints from the plate. The first print may be in black ink; this is done to show up any imperfections in the design. This may be followed by prints in other colors from the same plate or combinations of plates in order that a committee may decide which color to adopt. The colors rejected by them are Printer's Essays, but the color adopted is the Printer's Proof. Essay and Proof notes are explained in detail in (1) and (2) below.

The Printer's Proof is prepared for mass production and printing begins. A small quantity of notes, usually less than a hundred, may be set aside at this stage of production for use as printer's Samples which will be used for advertising purposes. These are Sample notes defined in (3) below.

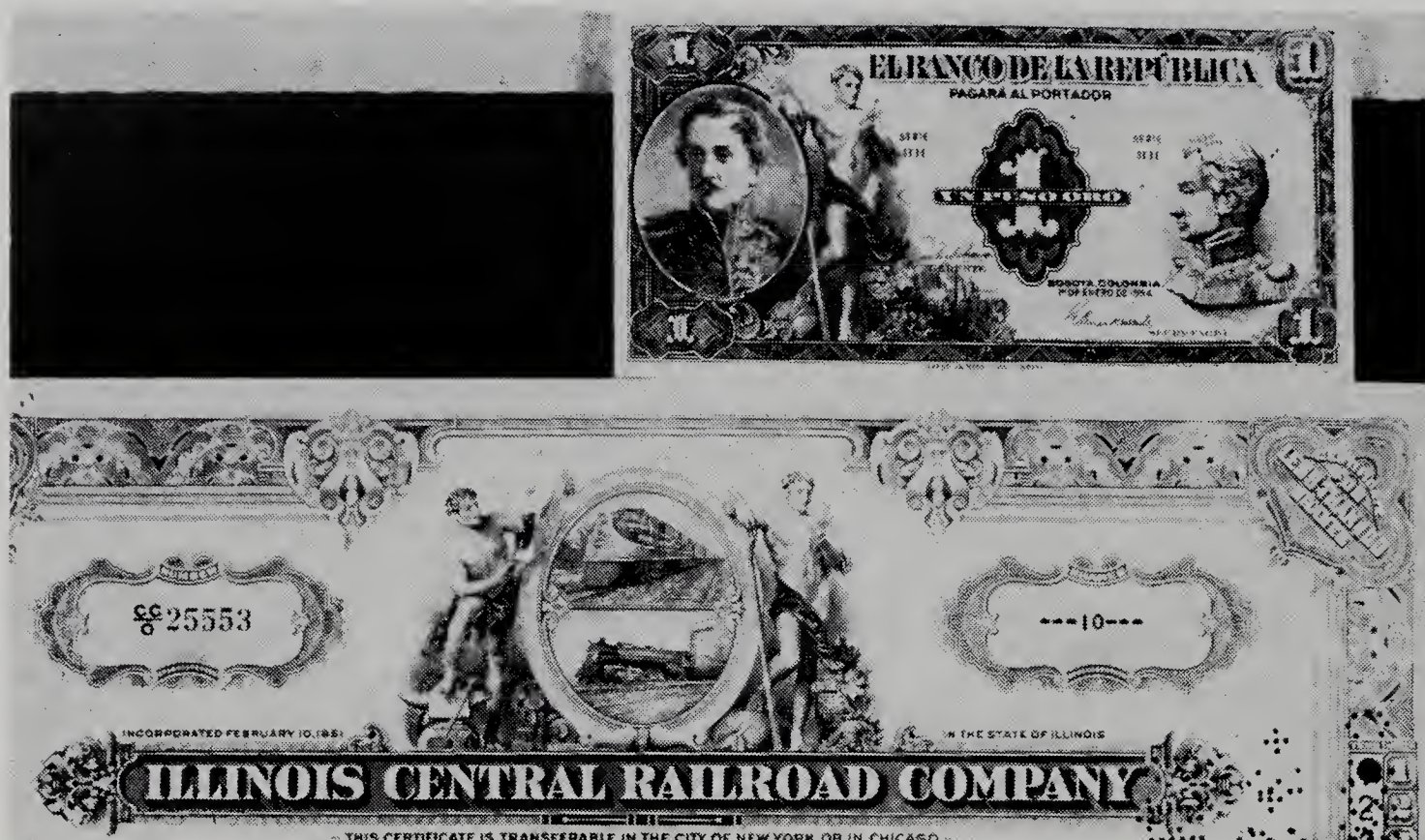


Fig. 1. Vignette of man holding pitchfork symbolizing Agriculture which appears on a Colombian 1 peso note of 1 Jan. 1954 (Pick 478A), and a share certificate of the Illinois Central Railroad Company dated 19 Aug. 1954. Both items were printed by the American Bank Note Company using a full vignette on one item, and part of the same vignette on the other item.

The final stage in the printing process is to apply the serial numbers, but a few hundred notes (not usually more than a thousand) may be printed with special numbers consisting of zeros or consecutive numbers and overprinted "SPECIMEN" or "CANCELLED" in English or the equivalent in the local language. Additional numbers of two or three digits may be added by hand or machine; this is a Specimen note number, and these notes are Specimen notes, defined in (4) below.

The notes are now ready to be put into circulation after regular serial numbers are applied.

In some countries, notes with regular serial numbers may be converted into Specimen notes by overprinting or perforating them "SPECIMEN" or "CANCELLED". These are Cancelled notes, defined in (6) below.

Care must be taken in distinguishing the three categories of Cancelled notes. The ones described above are Specimen Cancelled notes issued in very limited numbers. Certain countries stamped notes which had been in circulation but withdrawn through a currency reform with the word "Specimen" in order that they could not be spent as money. These are Circulation Cancelled notes, and the number of these available is theoretically unlimited. Such an example are Czechoslovakian notes, well known to collectors. The third category of Cancelled notes are those which have been in circulation but presented to the bank or government for payment and then cashed. This practice was discontinued in most countries before World War I. When the notes were cashed they were stamped "PAID" or "CANCELLED", and sometimes the serial numbers or signatures were perforated or cut out of the notes to make them invalid. The notes were kept by the issuing authority for a short period for purposes of accounting required by audit laws, and then they were destroyed. These notes are Paid Cancelled notes, and are naturally the rarest of all Cancelled notes because most were destroyed before 1918.

This concludes the description of the various stages of the printing processes and where the six categories of paper money occur in these processes.

The distinguishing features of the six categories are described in detail as follows:

(1) ESSAYS. These notes have designs which were not accepted either in whole or in part for general circulation (*Fig. 2*). Usually enough of the design of the note is present or the history of the note is known in order to identify it as a note which was not of a design which was later mass produced. There are two main subcategories:

- a) Artist's Essays, in which the whole of the design or most of the design is drawn by hand.
- b) Printer's Essays, in which the whole of the note is printed. These occur in three varieties: black prints which are made to show up any defects in the printing plate; prints in colors other than black but printed in only one color (*Figs. 3 and 4*), which are color essays; and prints in many colors, which are multicolor essays (*Figs. 5 and 6*).

Everything described above in (a) and (b) also occurs in Proof notes, but substitute the word "Proof" for "Essay". Essay notes are of the highest rarity because by their nature they are unique and very rarely offered for sale on the numismatic market.

(2) PROOFS. These notes have designs which were accepted for general circulation. Usually the design is unfinished to varying degrees and may be printed only on one side of the paper. The paper itself may be that used for the circulation note, but more often this is not so, and they may be printed on thin card or very thick paper. Like Essay notes, they have subcategories: a) Artist's Proofs and b) Printer's Proofs described in detail in the Essay note section above. The printing stage of certain Proof notes may be taken as far as having zero serial numbers and being overprinted "Specimen", but if the other side of the note is blank where normally it would have a printed design, this is a Proof note and not technically a Specimen note, even if overprinted "Specimen".

Proof notes, like Essay notes, remain the property of the artist or printer and are of the highest rarity. If any degree of rarity can be put on them, Essay notes are slightly rarer than Proof notes. The only times that Proof and Essay notes become available to collectors usually is when the artist dies or the printing company goes out of business, but the most common reason is political upheaval or war. They also have great historical value to the researcher who is trying to trace the evolution of the designs of notes.

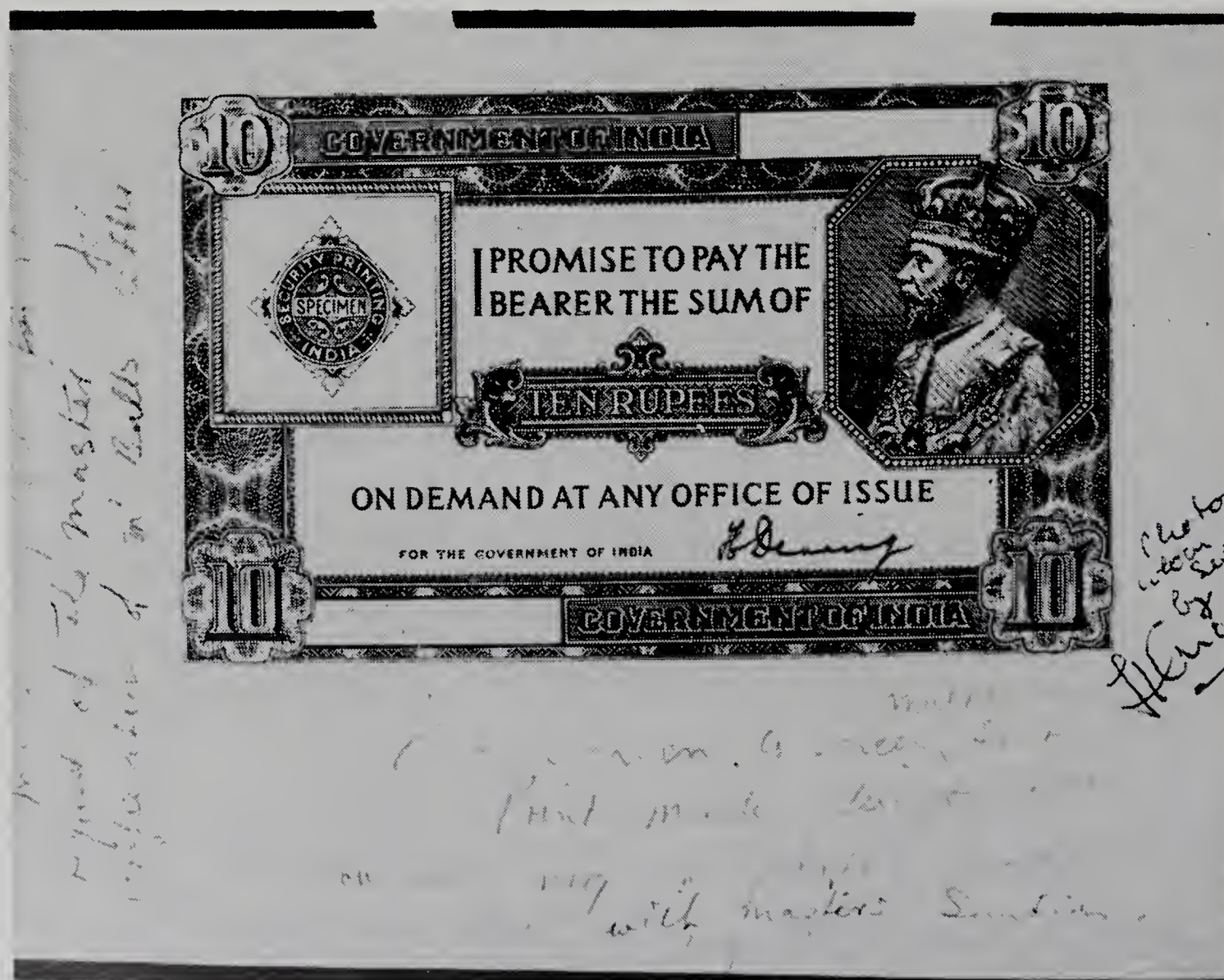
(3) SAMPLES. These are notes in which the designs are completed and printed in full except for serial numbers, and signatures or dates if these were applied by letterpress after the rest of the note was completed. They nearly always have an extra printer's logo prominently printed in the note, and may be stamped "Specimen" or "Cancelled", although these are not technically Specimen or Cancelled notes as defined below. These notes often have glue marks on the back through having been mounted in salesmen's sample books, or staple holes, or a perforated edge. The purpose of issuing these was to provide salesmen with printing samples of the company's work when trying to obtain printing contracts. These notes have very little value unless they are of a rare type or denomination of their equivalent circulation note.

Some Sample notes may have designs that were never intended for Circulation notes, having the name of a fictitious issuing authority or place, or even substituting the name of the printer for the issuing authority. A few of these may occur without any texts.

Sample notes are nothing but advertising literature and should be valued as such (*Fig. 7*).



Fig. 2. Essay for a note, of which the whole design was never used for general circulation. India 50 rupees undated, design finished in 1926. A printer's multicolor Essay. The design used for general circulation for this denomination is Pick 23.



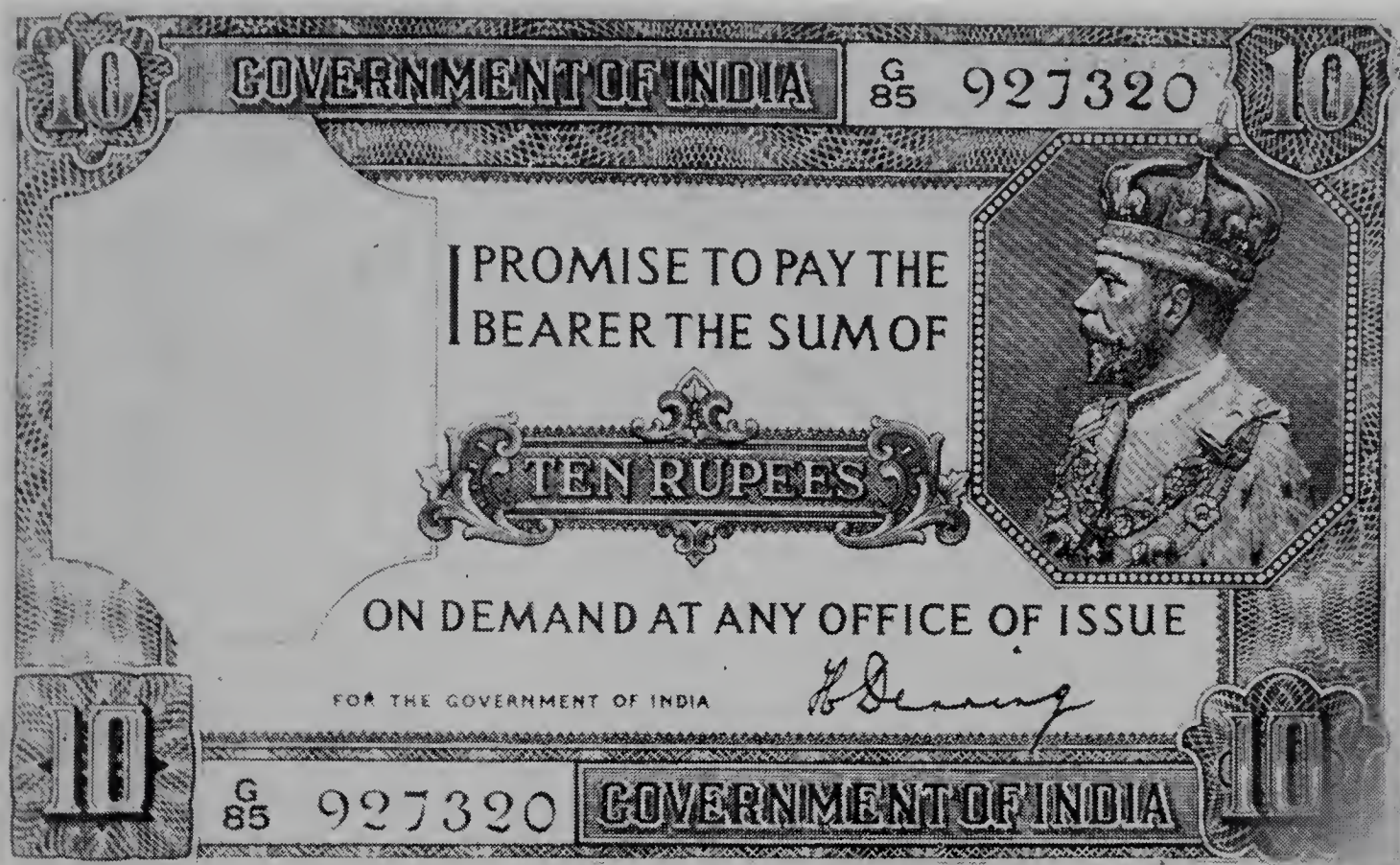


Fig. 4. Variety of the same note, as issued for general circulation. India 10 rupees undated, first put into circulation in 1928; Pick 19.

(4) SPECIMENS. The printing of these notes is taken one step further than Sample notes, and serial numbers are added. These are not regular serial numbers, because they consist of zeros or consecutive numbers. They usually (*Fig. 8*) do not have an extra printing prominently displaying the printer's name like Sample notes, and are almost invariably stamped "Specimen" or "Cancelled" or the equivalent of these in the local language. If the signatures are included in one of the main printing plates, they are often obliterated by blocking them out or punching a hole through them (*Fig. 9*).

The purpose of issuing Specimen notes is to provide banks and government agencies such as the police with an example of the notes issued for circulation in order to detect forgeries and acquaint foreign countries with the notes currently in use.

Unlike their corresponding Circulation notes, they never have any monetary value, and cannot be spent. Their value to collectors lies in their scarcity because usually only a few hundred of each note are issued. The policies of different countries on Specimen notes, however, vary considerably; in some cases thousands are available. Other countries, such as the U.S.A. and Great Britain rigidly control their issue, and in the case of Great Britain, the specimen notes may be numbered by hand or machine (separately from the serial number) and this number entered in a ledger together with the name and address of the person or institution to whom it was issued. Specimen notes (*Fig. 10*) are always



Fig. 3. Essay for a note, of which most of the design was used for general circulation. India 10 rupees undated, design dated 7 Aug. 1928. A printer's single-color (blue) Essay in the margin of which are pencilled remarks by the designer, printer, and Master of Security Printing. This differs from the note issued for general circulation mostly in the size of the watermark space at the left.

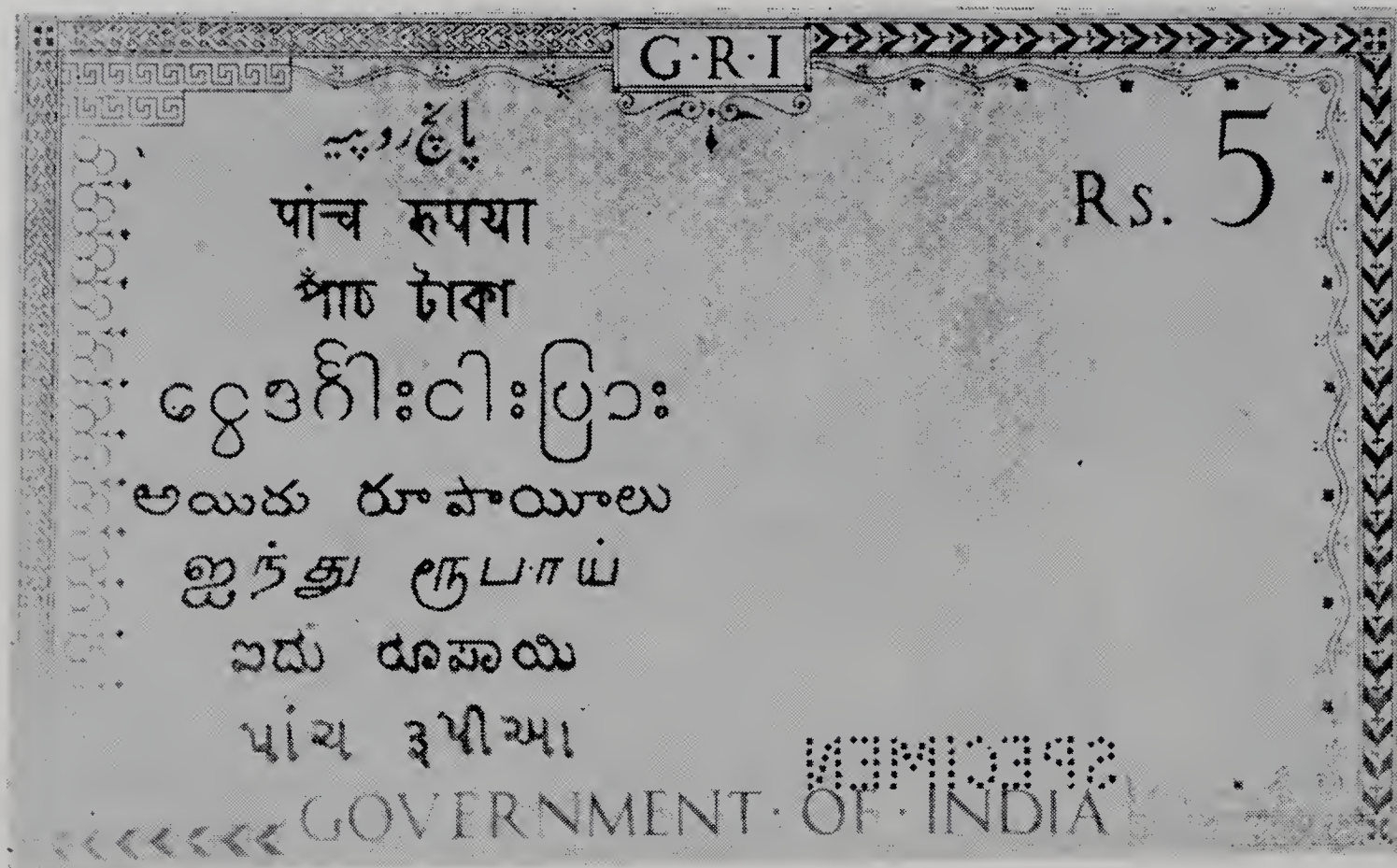


Fig. 5. Essay for the reverse of a note, of which the general design was accepted for general circulation, but with many small differences in details of the design. India 5 rupees undated, designed 1925-26. A printer's multicolored Essay of the basic design of Pick 16.

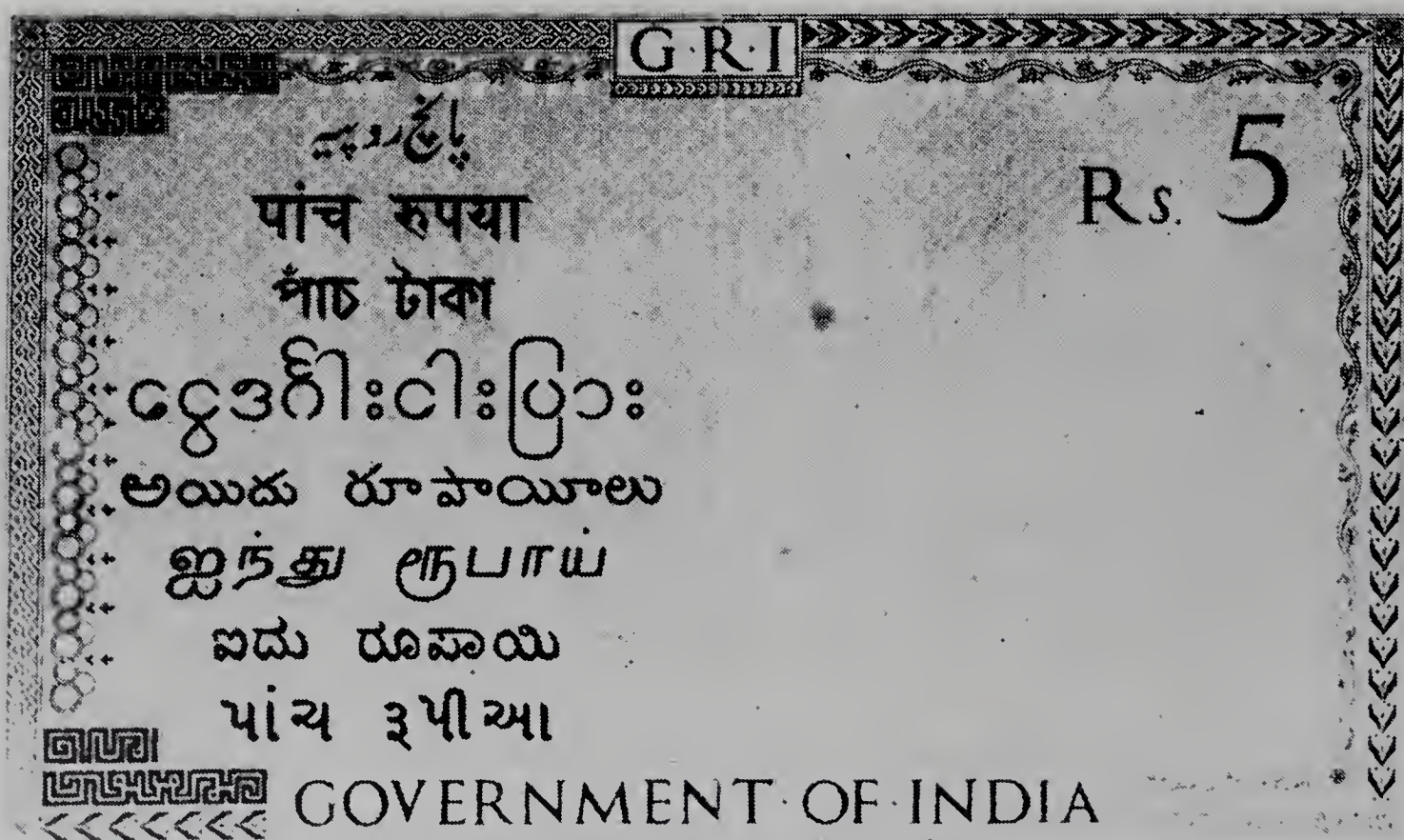


Fig. 6. Variety of the same note, as issued for general circulation. India 5 rupees undated, first put into circulation in 1926; Pick 16.



Fig. 7. A Printer's "Sample" ("Echantillon") produced by the Bank of France's Printers to demonstrate their expertise in printing techniques and security printing for paper money.



Fig. 8. Specimen of a note issued for general circulation. Korea 10 yen undated, issued from 1932, Pick 31, overprinted "Specimen" in Japanese at right, and perforated with the same words at left. Zeros in place of serial numbers; series 1.



Fig. 9. Specimen of a note issued for general circulation. Brazil 1 cruzeiro undated, issued 1958-59 according to the signature combination, Pick 150, overprinted "Modelo" ("Specimen"), with holes punched through the signatures, and zeros in place of serial numbers.



Fig. 10. Specimen of a note issued for general circulation. Algeria 5 francs dated March 1925, Pick 2, perforated "Annule" ("Cancelled") and a number "0935001". This was a regularly issued note converted into a specimen note because it has regular serial numbers and series, signatures, and date.

given away free to authorized persons, but certain countries have started to produce them for sale to collectors or dealers. It is very difficult to determine the scarcity of a particular Specimen note for the above reasons. Sometimes the equivalent Circulation note is much scarcer than its corresponding Specimen note, especially in the high denominations which are among the first to be exchanged in any currency reform, leaving only the valueless Specimen notes unchanged.

(5) CIRCULATION notes. These are notes which were put into general circulation, and the only notes of all six categories which had any monetary value at the time they were issued. The printing of these notes is completed with regular serial numbers and signatures or dates, if these were added by letterpress after the rest of the note was finished and are normal features of the particular series. The notes of some countries do not have one or more of these features, but at least one of them must be present to make them Circulation notes.

(6) CANCELLED notes. These notes have all the features of a regular Circulation note, complete with a proper serial number, but are made valueless by stamping them "Cancelled", "Specimen", or "Paid". There are three distinct subcategories which are distinguished by the purpose for which they were intended:

- a) for use as Specimen notes as defined under (4). These notes are stamped "Specimen" or "Cancelled", and are Specimen Cancelled notes. They are as scarce as the regular Specimen notes (*Fig. 11*).



Fig. 11. Specimen of a note issued for general circulation. India 1,000 rupees undated, issued from 1929, Pick 26, overprinted "Specimen" and "Cancelled". This was a regularly issued note, the first few numbers of which were converted into Specimen notes. This is note number 27 of the newly issued design.

b) notes which were withdrawn due to a currency reform. Some of these, varying from a few to several hundred or more, may have been saved and stamped "Specimen", then kept or sold to collectors or dealers. In theory, the number of notes which may have been stamped is unlimited and such notes are valueless as money, and of very little value to collectors. The most common examples of these are Czechoslovakian notes which had been in circulation but withdrawn and perforated "Specimen", "S", or two or three dots. These are Circulation Cancelled notes (*Fig. 12*).



Fig. 12. Not a Specimen note, although perforated with the word "Specimen". 10 korun, dated on the obverse 2 Jan. 1927, Pick 21. This is a regularly issued note which has been Cancelled officially by the government in order to sell it to dealers and collectors. This was done by the Czechoslovak government for notes withdrawn from circulation (both uncirculated and circulated notes), and unused stock remainders. Note that the word "Specimen" is in English, not Czechoslovak! Original Specimen Czechoslovak notes are perforated "**Neplatne**" in the Czechoslovak language.

c) notes which were withdrawn from circulation after having been presented to the issuing authority for payment in other forms of money. Such notes are then stamped "Paid" or "Cancelled" and any features which make them valid as money, such as the signature or serial number or denomination, may be obliterated or cut out of the note. After a few years these notes were destroyed. They were only kept as a form of receipt for audit purposes, as in any other business. This practice was discontinued before or during World War I. These are Paid Cancelled notes, and the fact that most were destroyed makes them rarer than Specimen notes, especially since most date from before 1918 (*Fig. 13*).

Only a knowledge of the circumstances under which a note was cancelled in the particular country will enable the researcher or collector to distinguish among the above three subcategories of Cancelled notes and to determine their scarcity.

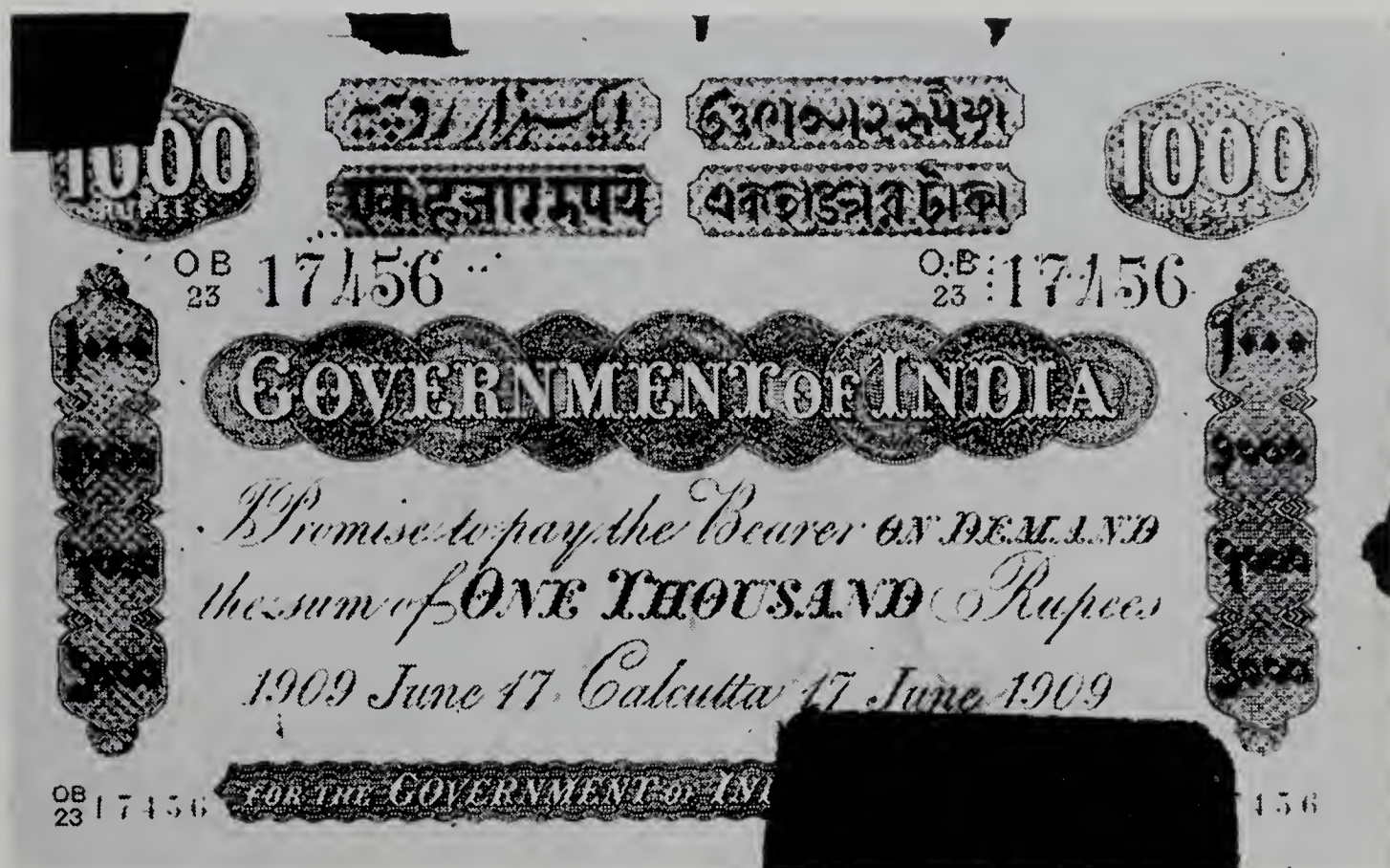


Fig. 13. A note which was Paid and Cancelled. India 1,000 rupees issued in Calcutta on 17 June 1909, Pick 7. A regularly issued note which was presented to the government for payment, and perforated by them "Paid" over the upper serial numbers. The note was further invalidated by cutting out the signature and cutting out part of the denomination at upper left.

I have arranged the categories and subcategories of notes in the following order of scarcity, based on the circumstances under which the notes were issued:

1) Extremely Rare: Artist's Essays—only one note exists.

Extremely Rare: Artist's Proofs—only one note exists.

2) Very Rare: Printer's Essays—about one to five notes exist.

Very Rare: Printer's Proofs—about one to ten notes exist.

3) Rare: Paid Cancelled notes—about ten to 100 notes.

4) Very Scarce: Specimen Cancelled notes—about 50 to 500 notes.

Very Scarce: Specimen notes—about 100 to 1,000 notes.

5) Rare to Very Common: Circulation notes—large quantities were issued, but how many survived depends on many factors such as age, currency reforms, and denomination.

6) Common: Circulation Cancelled notes—large quantities may have survived, and in the case of obsolete notes they may be more common than their corresponding Circulation notes.

This table of scarcity may not be correct for every country or denomination; for example, certain Specimen notes are more common than their corresponding Circulation notes.



Fig. 14. An Unissued note. Yugoslavia 100 dinara dated 15 July 1934, Pick 30. This has all the characteristics of a regularly issued note (signatures, series, note numbers [221], serial number [12068221], and date); but in this case, the notes were printed, held in reserve, and never put into circulation.

especially high denominations of obsolete notes or even current notes. Everything depends upon the circumstances under which the note was issued and careful research is required to determine this. The Specimen notes of certain countries are as rare as Paid Cancelled notes (not more than 100 printed).

It is hoped that this article will enable collectors and dealers to describe their notes accurately. The value of a note depends very much on its correct category or subcategory. The most common error is to describe notes stamped "Specimen" as "Specimen notes". They must be closely examined to classify them correctly, because they may range from extremely rare Artist's and Printer's Essays and Proofs through the whole range to very common Circulation Cancelled notes! The terms Essay, Proof, and Specimen are also frequently confused, and no distinction is made between Artist's or Printer's Essays and Proofs. Cancelled or Paid notes are not usually distinguished as distinct categories of paper money, but they should be given a separate category.

There are two other categories of notes which resemble others listed above: (*Fig. 14*)

7) **UNISSUED** notes. These notes were printed in quantity and stored in reserve with the intention of putting them into circulation later, but for various reasons were never issued. Most of them were later destroyed. Their printing is usually complete, with serial numbers, signatures, and dates, and therefore resemble Circulation notes. Some notes were not completed, so resemble Proof notes. None of the Unissued notes are overprinted "Specimen" or "Cancelled" and may exist in larger quantities than Proof notes, but smaller quantities than Circulation notes.

8) **UNFINISHED** notes. As with Unissued notes, Unfinished notes were printed in quantity with the intention of completing the printing and putting them into circulation later. They were never completed due to some sudden change in policy, war, or revolution.



Fig. 15. An Unfinished note. France, Issuing Bank of Arras, **no** denomination, dated 18 October 1870, without signatures and serial numbers. This has the characteristics of an Essay note, but there is **no** regularly issued successor to this note unlike Essay notes which evolved into regularly issued notes.

and usually lack one or more of the printing plates in the design, or may be printed on one side only. If the notes would normally have serial numbers, signatures, and dates printed separately from the rest of the note, they will not have one or more of these features. In appearance, these resemble Proof notes, but they exist in larger quantities and are not overprinted "Specimen" or "Cancelled" (*Fig. 15*).

It can be seen that the main differences between Unissued and Unfinished notes on the one hand, and Proof and Circulation notes on the other hand, are the intentions for which the notes were originally printed. Usually only research into the history of the printing of the individual notes can determine this, because there may be no differences in appearances.

(The notes illustrated, with the exception of those from India, are available for purchase from the author.)

Amplification of Captions

Fig. 1. The full vignette appears on the share certificate. The other man represents "Industry". The share certificate was issued to a Dutch company in Amsterdam. Paper size is 306mm. x 209mm. Engraved in two colors; black for vignette, title, and central texts; brown for frame and guilloches at top right and top left and the word COMMON at bottom. Orange Dutch seals at left and right.

- Fig. 2.** There is no place name, no date, and no signature. The reverse is blank, the paper without watermark. Perforated SPECIMEN twice, with “dummy” serial numbers 012345 and 678901. Style of design belongs to the same type as the 100 rupee issued note, Pick 24.
- Fig. 3.** Print plate size 152mm. x 93mm. Printed on revenue paper watermarked BELOW ONE RUPEE in an ornate border. Also differs from note issued for general criculation in the frame design and the designs surrounding 10 in the four corners. The watermark space also has the imprint of the “Security Printing India” and SPECIMEN.
- Fig. 5.** Differences in design details are in the frame designs, thickness of the roman lettering, and certain letters in the Indian texts. Perforated SPECIMEN. Obverse design is almost exactly the same as the regularly issued note but has serial number 000000.
- Fig. 13.** The perforated word PAID appears in reverse and inverted in the photograph. These notes were destroyed after seven years.
- Fig. 15.** Intended for a 5 franc note. Emergency issue due to Franco-Prussian War.

Secretary’s Report

By DAVID E. MCGUIRE, *Secretary*
RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1572
- Krievins, Victor B., 69-09 108th St., Apt. 104, Forest Hills, NY 11375 (3c 1851, Card Proofs) by Ernest C. Wilkens
- 1573
- Kunzman, Mitche, 2145 Matthews Ave., Bronx, NY 10462 (Classic U.S. & Foreign) by David E. McGuire
- 1574
- Waite, Richard A., Box 218, Montpelier, VT 05602 (Dealer) by Barbara R. Mueller
- 1575
- Holmsten, Leonard, 5149 Waller Ave., Fremont, CA 94536 (U.S. 1861) by David E. McGuire
- 1576
- Chosid, Leo, 43 Fleetwood Rd., Dumont, NJ 07628 (Paper Money) by David E. McGuire
- 1577
- Payne, Richard C. A., Anso Corner Farm, Hempstead, Saffron Walden, Essex CB10 2NU, England (G. B. Line Engraved & Colonials) by David E. McGuire
- 1578
- Forbes, James W., RR 2, Box 8, Coatesville, IN 46121 (U.S. Proofs, Essays) by James E. Lee

Member Deceased

- 422
- Tartakow, Emile A.

Dropped for Non-Payment of Dues

1449	Barrett, Thomas G.	1218	Benfield, William R.
1349	Brower, Zelton	1353	Carlson, Richard D.
1534	Elliott, Kevin	1392	Erickson, Richard
1530	Falater, Lawrence	1404	George, D. L.
1424	Harris, Ronald	1476	Jacobs, George
1532	Johnson, Harry W.	1384	Krantz, John F.
1278	Le Gwin, Dr. J. D.	1524	Levin, Edward
1155	McGlone, William	1505	Marcus, Barry
1559	Marek, Stephen	1509	Morton, George H.
1487	Mulé, Joseph, Jr.	1477	Peters, Jess
1300	Prisco, Louis C.	1508	Robinson, James R.
1259	Schwartz, William S.	1115	Soulier, Jacques
1498	Sutherland, Gregory F.	1359	Toomey, Lawrence T.
418	Waldbaum, Sidney	1110	Wigington, Harry G.
1552	Wickwire, Charles F., Jr.		

Enumeration of Membership

Number reported in JOURNAL #148	416
Gains	7
Losses	30
Net Membership	393
Non-Member Subscribers	30

Robson Lowe Sales, 1980/A Review

By BARBARA R. MUELLER

IT is impossible for a quarterly publication to report adequately on the cornucopia of world essays and proofs offered by the Robson Lowe organization, 50 Pall Mall London SW1Y 5JZ. Once again, I urge specialists to subscribe to the catalogs to obtain a full, illustrated record of this material. I have selected the following realizations as typical of the British material offered:

REVENUE SALE, Oct. 7, 1980.

Ceylon

1902 photographic proofs of K.E. VII master die, without value, for Foreign Bill and Stamp Duty adhesives, each mounted on card dated 3 Jan. 1902; some offset carbon typing on one could probably be removed; also duty plate die proof 5 cents, black on white card, for the Stamp Duty adhesive with red ink diagonal line and country's name noted in manuscript	£25	£19
FOREIGN BILL: 1875 cut-down die proof mounted in sunken card of Queen's Head with blank value tablets on white; fine	£30	26
1874 cut-down die proof in black on white card; the value tablet above and below the Queen's Head blanked out in Chinese white	£20	20
—ditto, imperf, plate proofs in different colours (6) each handstamped Cancelled, stuck down on a sheet marked Appendix C with recipe for each colour indicated beneath the stamp; on reverse of the sheet are stuck down corners cut from stamps (12) together with similar pieces after exposure to light and climate; a historic document	£100	150
1893 top marginal plate proofs in strips of three on gummed unwatermarked paper, printed in different colours and overprinted (from the 75c. duty plate), each in a different contrasting colour, producing colour trials of 20c., 40c., 80c., 1r. and 2r. issued colours mounted on a leaf headed Appendix and dated Sept. 26 1893	£50	240
—ditto, die proofs in different colours on surfaced white card 60X90 mm., mounted on a sheet (rather toned and tatty) explaining that overprinting of value should be done in a contrasting colour; a manuscript note indicates the intended colour of the overprint, each dated 14 Apr 74; fine and attractive (11)	£200	180
1907-13, imperf. colour proofs in mauve and brown on white paper each overprinted with Five Cents duty plate respectively in black and red, stuck down on official sheet headed Appendix and dated 19 Dec. 1907, the brown and red proof with manuscript note Approved for 5r; also K.E. VII die proof (without value) in black on white card 54X70 mm. with pencilled date April 2 1913	£35	44
STAMP DUTY: 1872 5c. to 1000r. cut-down die proofs in black on white card for each value, mounted (4X4) in a sunken frame with 1000r. on an additional piece of card; fine and handsome. (17)	£70	105
1927 photographic essays for 1000r. duty stamp and sketches of the frame outline for values (9) 50c. to 500r.	£20	17
1928 1000r. embossed and handpainted essay for the impressed duty die and white card mounted in a sunken frame; also photographic proof in black on white of the outline shapes of other values (9) 50c. to 500r.	£25	46
1938 die proofs in black on white card 92X60 mm. for frames of 5r., 10r. and 20r., noted Approved, initialled and dated 8/3/38; the lowest value foxed.	£50	46
—ditto, 100r. noted Approved initialled and dated 15/3/38; slight surface scratch clear of the design	£35	30
—ditto, 1000r. similar, dated 11.3.38; gum marks from two stamp hinges on the face	£35	29

TASMANIA

(Prices in Swiss francs)

The Chalon Head

Engraved by William Humphrys, Printed by Perkins, Bacon & Co.

Proofs

1854 original die proof in black of the completed head with oval surround but no inscription—a great rarity.	4000	9000
1855 Original die proof in black of the 1d., very rare	2750	3200
—ditto, the 2d.	2500	3250
—ditto, the 4d.	2750	5500
1870 De La Rue prints from the Perkins Bacon die for 1870 Paris Exhibition—2d emerald green.	1000	2100
Rejected 1d. die: reprinted die proof in black without Van Dieman's Land.	1000	900
—ditto but in vermilion.	1000	900
Colour trials: 4d. deep green (the issued colour of the 2d.), a fine pair watermark star. scissor cut in lower margin, very rare.	2000	1600
Reprinted die proofs: three types, one in green, the others in black	250	150
—three types on one piece, sets in deep green and in chestnut brown	250	150
—the all different collection (12) of dies in deep green (2), light blue (3), black (2), vermilion (3), carmine and brown; also hand dies (4) in green, blue, purple and black and reprinted plate proofs of the 2d., 6d. & 1/ -	600	850

1858 (1 Jan.). Printed in London by Perkins Bacon & Co.

Plate proofs in black—6d. and 1/ - in blocks of four, the last marginal.	300	700
1867 reprinted by De La Rue (from Perkins, Bacon dies) for Paris Exhibition: 6d. Royal purple.	1000	2100
—1/ - carmine with uncleared surround	2000	8500

Note: It is believed that only three examples of each of these die proofs were made.

Perkins Bacon's reprinted die proof from the rejected die of the 6d. without inscription—a fine example of this rarity in carmine.	750	2100
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Note: in this state the original lettering CEYLON has been covered by engine-turning and TASMANIA SIX PENCE lightly outlined prior to engraving the letters. The background to the head differs from that on the issued die, the central oval being carefully inserted but the gaps to the eight-sided frame not completed.

—as last but in deep blue	750	1000
—as last but in deep yellow-green	750	2100
—as last in deep mauve	750	2100

MALTA

1885 Queen Victoria

Hand painted essays

1d. in red with letters and inner frame picked out in Chinese white in near the issued design (the Maltese Crosses have four points instead of eight) drawn on tracing paper (58X53 mm.) dated "26 Sep 83" and affixed to ordinary paper, small fault in lower margin does not affect design.	3000	2200
2d., 4d. and 1/ - design without value drawn in red (the design as issued except the detail of the four corner Maltese Crosses) on tracing paper (51X102 mm.) dated "26 Sep 83", marked "A" and with similar hand drawn spelt out tablets for the 1d., 2d., 2½d., 4d. and 1/ - values below, the 1d. and 2½d. with a query mark against, the whole affixed to ordinary paper.	3500	3000
2½d. in blue with letters and some details picked out in Chinese white, in the issued design and drawn on tracing paper (58X55 mm.) dated "20 Sep 83" and affixed to ordinary paper.	4250	4500

Die proofs in black on glazed card

1d. and 2½d. cut down with 1-1½ mm. margins and inset into thick card (65X36 mm.); struck March 7th and 12th 1894 respectively. ...	1600	1000
—on card (93X61 mm.) marked “After Hardening”, dated “5 Mar 84” and initialled “GN”.	500	775
—ditto, a similar die proof but without any markings	475	650
2d., 4d. and 1/- key-plate design without value cut down to about 1 mm. margin	2500	1250
2½d. on card (93X61 mm.) marked “Before Hardening” and dated “18 Feb 84”.	500	750
—a similar proof but marked “After Striking”, dated “11 Mar 84” and initialled “GN”	500	600

Imperforate plate proofs

½d. in green on gummed watermarked CA paper, a lower left corner block showing plate number “1”. With R.P.S. Certificate (1945). ...	1400	2800
1d. in carmine, a similar block but marginal, small stain on one stamp which does not show through to face.	1250	2100

1886 5/-**Hand-painted essays**

In carmine with large head with letters (slightly flaked) and some details picked out in Chinese white drawn on tracing paper (66X80 mm.) dated “27 Mar 85” and affixed to ordinary paper, slight creases.	4250	6500
—a similar essay but in the issued design and drawn on tracing paper (75X100 mm.) dated “May 4th 85”.	4250	7000

Die proof

In black on glazed card cut down to stamp size and marked on reverse “19.8.85 120 leads”	350	425
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1903-14 King Edward VII**Essays**

Photographic essay of the 3d. in a rather similar design to that issued and with outer frame-line drawn in by hand in black ink, affixed to card (90X110 mm.) dated “July 19th 01” and showing the head in the wrong place.	900	1000
A similar photographic essay in near the issued design and with the two Maltese Crosses at lower corners handpainted in, on similar card dated “Dec. 18th 01” and with coloured washes in brown (“Colour of Border”) and blue (“Colour of Head and Crown”), affixed to upper left is an enlarged drawing of a “Malta Cross”. ...	900	1050

Die Proofs in black on glazed card

Note: All unless otherwise described, are on card about 90X60 mm.

Head only: marked “Before Hardening” and dated “13 Nov. 02”	1000	900
½d. frame, marked “Before Hardening” and dated “13 Nov. 02”.	600	450
—head and frame, marked “Before Hardening” and dated “28 Jun 05”	600	550
—ditto, a similar proof	600	500

Die Proofs in black

The design without duty tablets on glazed card, 1 mm. margins.	700	650
¼d. duty plate only on glazed card (93X61 mm.)	425	300
1d., similar die proof	425	400
2d., similar die proof	425	300
2½d., similar die proof	425	300
4d. on thin glazed card (42X37 mm.) marked “For hardening G.A.R. Feb. 13 1913”.	1400	1100

—a similar proof (45X45 mm.) without markings	1400	1300
5/- frame only on glazed card (93X61 mm.)	600	575

1922-26 Melita issue

Essays

2d.: photographic essay in near the issued design affixed to card (90X110 mm.) marked "C" and dated "13th Oct. 21".	1300	1200
£1 built up essay in black and red, partly hand painted and affixed to card marked "H" and "This design is for the copper plate stamps to be printed in two colours" and dated "9th March 22". ...	3500	4250

Die Proofs

Dingli vignette in black on thin glazed paper (70X67 mm.), slight creases	1600	1200
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Note: The following proofs are all struck in black (except one) on glazed card (c. 90X60 mm.)

Dingli design complete die proof with uncleared duty tablets and surrounds.	1200	1300
—in brown with duty tablets blank.	750	700
Vella design: vignette only marked "Before Hardening" and dated "23.5.22"	700	700
—a similar proof marked "Before Striking" initialled and dated "13.6.22"	700	650

1926-30 Pictorials

Essays

1/-, De La Rue photographic essay of Valletta Harbour inset into thick card (77X78 mm.) dated "15.5.1924".	1400	900
10/-, similar essay but of St. Paul in black and red, touched up by hand and inset into card (71X84 mm.).	1500	900

Die proofs

1/- in black on glazed paper (95X101 mm.) mounted on paper and with albino "10660" reversed at top	1000	600
—a similar proof but cut down to 55X41 mm.	900	500
2/6 vignette only in black (no "Gozo Boat") on glazed wove (58X92 mm.) with reversed "10670", "108" and "(Mal)ta Stamp Vignette" at top, two slight creases one through design.	1200	900

Overprinted or perforated "SPECIMEN"

1926-27 ¼d. to 10/-, the mint set of seventeen overprinted "SPECIMEN". Samuel types W2 (¼d. to 6d.) and W6 (1/- to 10/-)	350	800
1930 ¼d. to 10/-, the mint set of seventeen perforated "SPECIMEN". Samuel type W8	250	750

1938 issue

De La Rue photographic essays with blank head space for the 1d., 2d., 3d., 4½d., 6d., 1/-, 1/6, 2/-, 2/6 and 10/- values	200	275
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Also spotted in the year's sales were the following books and sample material of interest to essay/proofers:

Sample stamps: Waterlow brochure giving the history of the firm's stamp production 1852-1952, text by L. N. & M. Williams and with die proofs or sample stamps in issued colours of various (47) Waterlow productions and check list of Waterlow printed issues to that date	£25	£90
— Harrison brochure and specially produced sample stamps (74) in design of a briar rose also samples of actual stamp issues of ten different countries, some on individual cards	£25	£34

Robson Lowe for Syngraphists

THE Lowe group, already noted for its pioneer efforts in establishing an auction market for revenue stamps and philatelic “cinderella” material, continues to insert sections of syngraphica related to essays and proofs in its sales. The following realizations came from the revenue sale of Oct. 7, 1980:



Engraver's proofs by Waterlow & Sons Ltd. comprising six different mock-up banknotes publicising their bond-security manufacture. (9 items)	£30	£50
Proofs 25X35 mm. in black on white card mounted in sunken frame, of classical female heads (3), one with frame inscribed Banco De Londres Mexico Y Sud America.	£15	29
Proofs of vignettes (5); banknotes of Luxembourg, Macao and Honduras; Bond talons (2) and Waterlow "Colour standard" showing Nelson and Ship, five in colour, the rest black and white; some are creased from folding	£30	52
Die proofs in black classical figures, male and female heads, a beefeater, Chiang Kaishek, Vasco da Gama (?), also of elaborate background designs (8) in blue and one in red. (20 items)	£30	50
Queen Elizabeth II: die proof of Queen's Head in unframed oval 2 3/8" X 2 5/8" in blue; crease clear of the head.	£150	230
British West Africa: 1953-54 river scene vignette die proof in black showing die number in reverse at top.	£25	52
Sudan: 1956 central vignette die proof in brown, some creasing clear of the design	£25	36
—progress die proofs in black (2) of camel rider (similar to Arab post-man) with frame ornamentation and showing guide marks and lines	£30	44

Postal Orders

British Honduras: 1892 colour proofs of six different values, 25c., 50c., \$1, \$2, \$5 and \$10 as issued, lightly mounted by one edge to a foolscap sheet; fine but for vertical crease where each has been neatly folded to fit the sheet	£50	70
Orange River Colony: colour proofs from the 10/6d. die in six different colour combinations, mounted on sheets headed Appendix and each neatly folded to fit the sheet, with manuscript note alongside each of the values for which the colours are intended	£50	120

Researching the BEP Proving Room Record Books

Proof Control Numbers and What They Tell Us

By **LYNNE S. WARM**

The Records

(Concluded from JOURNAL No. 148, Page 174)

Abbreviations and Names Used in Record Tabulations:

a/b AC—Authorized by Axel Christiansen, Ass't. Supt. of Engraving Division

ESP—"engraver's stock proof" stamped on back of large die proof

C—crescent-shaped hole punched out and replaced, usually with Scotch tape.

A. Payne—letter engraver

M. Fenton—picture engraver

J. Edmondson—letter engraver

C. Arlt—head engraver



Proofing Procedures for Dirksen Commemorative

An interesting and tantalizing insight into current proofing procedures at the Bureau of Engraving and Printing was provided by James H. Bruns, Washington correspondent for *Linn's Stamp News* in the Jan. 19, 1981 edition of that publication. The stamp issued Jan. 4, 1981 and dedicated to the late Senator Everett Dirksen attracted more attention than is usually accorded such commemoratives because it was the first to feature the new, single-digit plate numbering system.

According to Bruns, the design, based on a pencil sketch by artist Ron Adair of Dallas, Texas after a photograph by David Douglas Duncan, was modeled into a stamp design by Clarence Holbert of the BEP. This model was approved March 12, 1980. The master die was then engraved by John L. Wallace (vignette) and James L. Goodbody (lettering and numerals). From this, trial color die proofs in blue, green, and brown were submitted to the Postal Service on Aug. 20, 1980, but none was accepted. Bruns notes that the green version was eventually used on promotional posters for the stamp. Finally, a gray proof, submitted Sept. 10, was approved "31 days later", writes Bruns.

Scott #	Impression #	Die #	Disposition of Impressions	Date Pulled	Date "Destroyed"	Date of Issue	Type-Remarks
924	820176A	1136	modeling	11 May 44	16 May 44	24 May 44	4 pulled this date, 1 stock-Arlt. 1 destroyed
934	872945A	1132	Stock-J. Edmondson	5 Sep 45	1 Oct 45	28 Sep 45	"C" punched out & replaced with tape. 3 others entered as "waste" pulled this day
937	876958A	1155	modeling	14 Nov 45	5 Dec 45	26 Nov 45	Note "M.14-3.R"
939	881987A	1157	Stock-J. Edmondson	30 Jan 46	8 Feb 46	26 Feb 46	ESP authorized by J—?, 1 waste pulled this day
941	890776A	1161	Stock-C. Arlt	6 May 46	5 June 46	1 June 46	ESP authorized by J—?
942	894929A	missed this one				3 Aug 46	ESP authorized by J—? "C"
944	901085A	1168	Stock-C. Arlt	23 Sep 46	3 Oct 46	16 Oct 46	same as above
944	901086A	1168	Stock-J. Edmondson	23 Sep 46	3 Oct 46	16 Oct 46	signed by Arlt, but not punched out.
945	912318A	1177	Stock-C. Arlt	20 Jan 47	5 Feb 47	11 Feb 47	value tablet punched out & re-placed.
946	917019A	1182	Stock-C.A. Brooks	18 Mar 47	23 Apr 47		ESP, "C"
946	917020A		Stock-J. Edmondson			10 Apr 47	ESP, "C"
949	921861A	1184	Stock-J. Edmondson	9 May 47	4 Jun 47	9 Jun 47	
949	921860A	1184	Stock-C.A. Brooks	9 May 47	4 Jun 47	9 Jun 47	
951	937109A	1188	Stock-J. Edmondson	5 Sep 47	3 Dec 47	21 Oct 47	ESP not punched out
958	950567A	1197	Stock-C. Arlt	18 May 48	4 June 48	4 June 48	15 pulled, 12 waste, 2 stock
959	953131A	1198	Stock-C. Arlt	18 May 48	4 June 48	19 Jul 48	ESP a/b AC
959	953409	1198	Stock-J. Edmondson	28 Jun 48	2 Jul 48	19 Jul 48	ESP unsigned, 25 pulled: 1 destroyed, 2 stock, 13 modeling, 9 B.E.P. books
961	953953A	1206	Stock-J. Edmondson	9 Jul 48	3 Aug 48	2 Aug 48	ESP a/b unsigned
962	958332A	1196	Stock-J. Edmondson	17 Sep 48	1 Oct 48	9 Aug 48	ESP a/b ???, "C"
963	954359A	1208	Stock-J. Edmondson	16 Jul 48	3 Aug 48	11 Aug 48	ESP a/b J.?, "C"
963	954360A	1208	Stock-M. Fenton	16 Jul 48	3 Aug 48		
964	955836A	1205	Stock-C. Arlt	6 Aug 48	2 Sep 48	14 Aug 48	ESP a/b A?C; 2 waste also pulled this date

965	956773A	1213	Stock-C. Arlt	20 Aug 48	2 Sep 48	25 Aug 48	ESP a/b AC
968	957347A	1215	Stock-J. Edmondson	31 Aug 48	1 Oct 48	9 Sep 48	ESP a/b JE (?), "C"
968	957346A	1215	Stock-M. Fenton	31 Aug 48	1 Oct 48	9 Sep 48	
973	986611A	1217	Stock-C. Arlt	25 Oct 48	4 Jul 49	27 Oct 48	ESP a/b A.C. M.122R
981	968157A	1224	Stock-A. Payne	3 Feb 49	4 Mar 49	3 Mar 49	ESP a/b AC; Signed on front George A. Payne, Letter Engraver; an additional 11 proofs pulled this date: 4 Stock, 2 Book, 4 Waste, 1 Destroyed
983	971496A	1225	Stock-J. Edmondson	11 Mar 49	5 Apr 49	27 Apr 49	ESP a/b J?, "C" letter engraver
983	971497A	1225	Stock-G. Gunderson	11 Mar 49	5 Apr 49	27 Apr 49	
987	990141A	1237	Stock-J. Edmondson	13 Dec 49	9 Jan 50	3 Jan 50	ESP a/b J?, "C"; an additional 13 proofs pulled this date: 7 Book, 1 P.O. Dept, 3 Stock, 1 Destroyed, 1 Gunderson
991	2333B	1242	Stock-J. Edmondson	26 July 50	1 Aug 50	2 Aug 50	ESP a/b JE, "C", also rubber stamped JUL 25 1950
992	4481B	1245	Stock-C. Arlt	9 Aug 50	5 Oct 50	22 Nov 50	ESP a/b J? "C", "1245 P.K. 130R Arlt"
992	4482B	1245	Stock-J. Edmondson	9 Aug 50	5 Oct 50	22 Nov 50	ESP a/b J?, "C"
992	4476B	1245	P.O. Dept.	9 Aug 50			
992	4477B	1245	Director	9 Aug 50			
992	4478B	1245	P.O. Dept.	9 Aug 50			
992	4479 & 80A		Stock	9 Aug 50			
992	4483 & 84A	1245	Book	9 Aug 50			
992	4485-86-87-88A		Waste	9 Aug 50			
1000	38638B	1250	Stock-J. Edmondson	29 Jun 51	9 Jul 51	24 Jul 51	ESP a/b AC, "C"; same date: 2 destroyed, 9 Book, 1 Brooks (vignette engraver) 1 Post Office, 12 Modeling
1001	38664B	1249	Stock-J. Edmondson	29 Jun 51	9 Jul 51	1 Aug 51	ESP a/b AC, "C"; same date: 3 Waste, 1 Gunderson, 8 Book, 12 Modeling, 1 P.O., 3 Stock, (2 Destroyed), 1 Memo

1002	44387B	1251	Stock-J. Edmondson	8 Aug 51	5 Sep 51	4 Sep 51	ESP a/b AX, "C"; same Date: 5 Waste, 12 Modeling, 1 Book
1003	59089B	1254	Stock-J. Edmondson	29 Nov 51	7 Dec 51	10 Dec 51	ESP a/b A.C., "C"; same date: 12 Modeling, 1 Brooks, 1 P.O., 2 Stock (1 destroyed) 7 Book
1004	60743B	1259	Stock-J. Edmondson	10 Dec 51	4 Jan 52	2-2-52	ESP a/b R.K.B. (Brooks?), "C"; same date: 2 P.O.D., 1 Director, 1 Brooks, 9 Book, 3 Waste, 12 Modeling, 2 de- stroyed.
1005	64343B	1260	Stock-J. Edmondson	17 Jan 52	6 Feb 53	15 Jan 52	ESP a/b A.C., "C"; same date: 1 Fenton, 12 Stock, 2 destroyed
1007	66067B	1262	Stock-A. Payne	8 Feb 52	5 Mar 52	4 Mar 52	ESP a/b AC, signed George A. Payne, Letter Engraver; same date: 3 Destroyed, 7 Book, 1 Waste
1011	86176B	1269	Stock-J. Edmondson	26 Jun 52	2 Jul 52	11 Aug 52	ESP a/b AC, "C", Signed George A. Payne; same date: 2 P.O., 2 Destroyed, 9 Book, 1 Direc- tor, 1 Fenton
1016	103119B	1274	Stock-J. Edmondson	12 Nov 52	3 Feb 52	21 Nov 52	ESP a/b AC, "C"; same date: 5 Book, 1 P.O.D., 2 Destroyed, 1 Brooks
1017	110521B	1276	Stock-J. Edmondson	23 Jan 53	3 Feb 53	23 Feb 53	ESP a/b AC; same date: 9 Waste, 2 P.O.D., 9 Model (2 destroyed), 1 Fichter, 1 Direc- tor, 2 Book
1018	112262B	1277	Stock-A. Payne	10 Feb 53	5 Mar 53	2 Mar 53	ESP a/b AC, signed George A. Payne, Letter Engraver; same date: 4 Waste, 7 Book, 12 Modeling, 1 Director, 2 De- stroyed, 1 Fenton, 2 P.O.D.
1019	112615B	1278	Stock-J. Edmondson	11 Feb 53	5 Mar 53	2 Mar 53	ESP a/b AC, "C"; same date: 1 Bower, 2 Destroyed, 3 Waste, 7 Books, 2 P.O. Dept, 1 Director

1020	117146B	1279	Stock-J. Edmondson	24 Mar 53	3 Apr 53	30 Apr 53	(Notes missing) "C"; same date: 7 Book, 1 Brooks, 4 Waste, 2 Destroyed, 12 Modeling, 1 Director, 2 P.O. Dept. ESP a/b A.C., "C" + 2 Model- ing, 5 Book ESP a/b A.C., "C" + 5 Book, 12 Modeling, 2 Waste, 2 De- stroyed, 1 Brooks, 1 P.O. Dept. ESP a/b RK(?) B(?), "C" P276R; signed on face "George A. Payne, Letter Engraver" + 1 Fenton, 1 P.O. Dept., 5 Book, 12 Modeling ESP a/b A.C., "C" + 7 Book, 1 Brooks, 12 Modeling, 2 Waste
1021	122392B	1284	Stock-J. Edmondson	17 June 53	3 Jul 53	14 Jul 53	ESB a/b RKB(?), "C" + 1 Brooks, 5 Book, 12 Modeling, 2 Waste + a note in book "Entire proof used None de- stroyed in designing room"
1022	126233B	1284	Stock-J. Edmondson	18 Aug 53	4 Sep 53	24 Aug 53	ESP a/b AC, "C" + 5 Waste, 1 Brooks, 12 Model, 5 Book ESP a/b AC, "C" + 5 Book, 7 Waste, 1 Brooks, 8 Waste ESP a/b A.C., "C" + 7 Book, 3 Waste, 2 P.O. Dept., 1 De- stroyed, 12 Modeling
1026	130351B	1286	Stock-A. Payne	19 Oct 53	5 Nov 53	11 Nov 53	ESP a/b AWC, "C" + 5 Book, 12 Modeling, 1 P.O. Dept., 1 Brooks
1029	134240B	1291	Stock-J. Edmondson	16 Dec 53	6 Jan 54	4 Jan 54	
1060	140792B	1293	Stock-J. Edmondson	19 Apr 54	30 Apr 54	7 May 54	
1062	146997B	1298	Stock-J. Edmondson	*3 Aug 54	31 Aug 54	12 Jul 54	
1063	147480B	1298	Stock-J. Edmondson	*11 Aug 54	31 Aug 54	28 Jul 54	
1068	165963B	1315	Stock-J. Edmondson	16 May 55	31 May 55	21 Jun 55	
1073	178014B	1334	Stock-J. Edmondson	21 Dec 55	31 Dec 55	17 Jan 58	

* The August date seems to be an error, probably on my part. It most likely was July in both cases.

Latin-American Essays in Search of an Identity (IX)

By BARBARA R. MUELLER

(Continued from JOURNAL No. 146, page 80)

REGULARLY I search auction sale catalogs for possible additions to the roster of essays done in the typically distinctive manner of our mysterious artist-designer of Latin-American stamps of the period between the World Wars. I record only those which are illustrated so I can confirm their characteristics or those which I actually see in the flesh, as it were.

Now comes the catalog of the Dec. 2, 1980 sale of part of the George Turner collection by the Daniel F. Kelleher Co. of Boston. Our late member was surely a philatelist of the old school—he collected “everything”. (The sale catalogs are especially interesting for that reason, testifying to one man’s love affair with philately as a hobby. They are not the sterile, albeit beautiful, catalogs of the pristine investment-type holdings that speak of lukewarm collectors but hot speculators.) Among “everything” were poster “stamps” or labels issued to publicize philatelic exhibitions.



The essays of the 1934 National Stamp Exhibition label in the Turner collection, the one at the right marked “accepted”.

These labels in themselves, when intaglio products, are actually superior in craftsmanship and old-fashioned bank note style design to most contemporary postage stamps. The issue which ties in with our Latin-American essay artist was done for the National Stamp Exhibition held at Rockefeller Center in New York Feb. 10-18, 1934. The Post Office Department under James Farley issued the Byrd souvenir sheet (Scott no. 735) to honor this event held under the auspices of the New York *American* newspaper. Several colors of labels were produced by the American Bank Note Co. with a design featuring the still new Rockefeller Center.



**The 1934 National Stamp Exhibition label
by ABNCo.**



**The 1936 International Philatelic Exhibition
label by ABNCo.**

Lot no. 725 in the Turner sale is described as:

NATIONAL STAMP EXHIBITION, NEW YORK, 1934—2 artist's drawings for labels in red brown, sl. diff. designs from finished labels, + 2 sketches & green large die proof on India, serial #72560 at T.

Adrien Boutrelle has copied the essays from the catalog photo plate. They differ mainly in corner elements. The ornaments on the drawing marked "accepted" for the lower left frame area were indeed accepted, but those for the upper right corner also so marked were not used. Instead a shield design from the essay not inscribed "accepted" was used. From the catalog plate it is obvious that the same tissue-like paper pasted down in a crinkly manner to a backing of lined notebook paper was used for these as for all the other mystery artist's essays. Now that we have a number from a die proof, perhaps our friends at American Bank Note can ferret out his name.

Also shown here, for the record, are three other ABNCo. labels. The design for the 1936 New York International Philatelic Exhibition is obviously derivative from the 1934. The central vignette of Hermes standing atop a winged wheel while holding an airplane aloft in his left hand almost certainly found other, previous uses, probably on a stock certificate. The same may be said of the steamship and locomotive in the lower background.

That same year ABNCo. produced another impressive label for the American Philatelic Society meeting at Omaha, also with a transportation theme. This one featured a pioneer's covered wagon, with complementary mini-vignettes of an airplane at top center, a postrider at lower left and a streamlined train at lower right. The covered wagon scene is charming and evocative of the westward migration in this country.

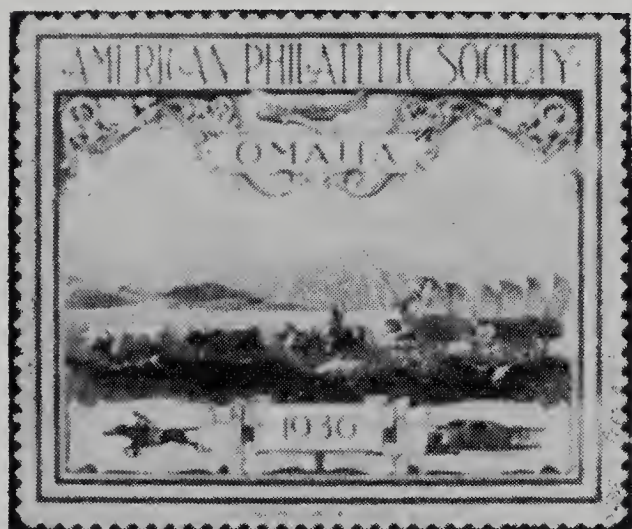
Going back to the 1926 International Philatelic Exhibition in New York, ABNCo. used the transportation theme of airplane (a biplane this time), postrider, ship and locomotive with depictions of the two hemispheres. (A copy of this label affixed to a first day cover of the exhibition commemorative stamp, Scott no. 630a, sold in the Philip E. Baker collection sale by American Philatelic Brokers on Dec. 13, 1980. A set of four was offered for retail sale by H.E. Harris in late 1980 for ten dollars.)



The 1926 International Philatelic Exhibition label by ABNCo.



The 1930 APS label by McKenzie Engraving Co.



The 1936 APS label by ABNCo.



The 1947 CIPEX label by ABNCo.

Moving forward to the Centenary International Philatelic Exhibition of 1947 in New York, ABNCo. prepared at no expense to CIPEX and donated to the Association for Stamp Exhibitions a set of four differently colored labels picturing representations of the four nations that issued stamps in the 1840-47 period. These representations are Queen Victoria, Emperor Dom Pedro of Brazil, President Polk of the U.S., and the Swiss coat of arms. Here again, one can be quite certain that these vignettes were used previously. Could the Dom Pedro be from the Brazil 1878-79 series?

Finally, found in the same junk box as the above is a label for the 1930 APS convention in Boston. This was done in typical bank note style by the McKenzie Engraving Co. of Boston and raises the question of whether that concern did any stamp designs, bank notes or other security paper.

The program from the awards banquet at STaMpsHOW 79 in Boston included a "souvenir sheet" of four surface-printed reproductions of a section of the original 12-subject plate, which is now on display at the American Philatelic Society headquarters in State College, Pa.

This excursion into a philatelic sideline was prompted by the Turner items, and one only wishes that Mr. Turner had informed us before his death of their presence in his collection. But perhaps they, too, were hidden in a lowly junk box.

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Philatelists

Harmers of New York, Inc., New York, NY. Sale of Oct. 28, 1980.

CANADA

1p violet, plate essay on hard bond, sheet margin copy, very fine	(Pratt E-Bb)	— \$650.00
Same in dark purple, corner copy, extremely fine	(Pratt E-Bb)	— 600.00

6p Viking's Head

6p blue, trial color plate proof on India, very fine	(Pratt 2TC3)	— 650.00
Same in light purple, small light mark on face, very fine	(Pratt 2TC3)	— 625.00

1851 Beaver 3p

Plate Proofs on India

3p deep orange red, showing "Relief-break", very fine	(1P)	— 260.00
Same on card, ovptd. horiz. SPECIMEN at bottom in dark red, showing "Relief-break", very fine	(1P)	— 325.00
3p black, horiz. pair, trial color on India ovptd. SPECIMEN at bottom in orange, scissors cut in margin betw. stamps, very fine	(1TC)	— 500.00

Prince Albert 6p

Plate Proofs on India

6p light purple, trial color, very fine	(2TC)	— 260.00
6p purplish shade, ovptd. vert. SPECIMEN at right in red, tiny inclusion, very fine	(2PS)	— 140.00
Same, purplish shade, on India on card, ovptd. vert. SPECIMEN at right in orange, very fine	(2PS)	— 250.00
6p bluish black, on card, ovptd. vert. SPECIMEN at right in deep red, very fine	(2PS)	— 230.00
6p dark gray, ovptd. vert. SPECIMEN at right in deep red, very fine	(2PS)	— 230.00
6p, ovptd. vert. SPECIMEN at right in orange, extremely fine ..	(2PS)	— 210.00
6p, vert. SPECIMEN at right in orange, very fine	(2PS)	— 230.00
6p, on ribbed type wove paper, ovptd. vert. SPECIMEN at right in dark green, tiny tear right margin, very fine appearance ..	(2PS)	— 170.00

12p Queen Victoria

12p black, trial color plate proof on India, ovptd. vert. SPECIMEN at right in deep red, usual natural translucencies, fresh and fine	(3P)	— 2,500.00
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1855 Jaques Cartier

Plate Proofs on India

10c deep yellow orange, trial color plate proof on India on card, very fine	(7TC)	—	300.00
10c blue, showing left frame Re-entry (pos. 90), very fine	(7P)	—	260.00
10c blue, slightly duller shade, very fine	(7P)	—	210.00
10c blue, ovptd. vert. SPECIMEN in deep red, very fine	(7P)	—	320.00

1857 Queen Victoria

½p Plate Proofs on India

½p black, trial color, ovptd. vert. SPECIMEN at right in deep red, very fine	(8TC)	—	180.00
½p dark brown, trial color, ovptd. vert. SPECIMEN at right in deep red, very fine	(8TC)	—	210.00
½p rose, SPECIMEN at right in green, extremely fine	(8P)	—	230.00
Similar lot with bottom sheet margin		—	240.00

1857 Issue

7½p

7½p black, trial color plate proof on India, ovptd. vert. SPECIMEN at right in deep red, very fine	(9TC)	—	220.00
7½p blue green, plate proof on India, extremely fine	(9P)	—	300.00

NEW BRUNSWICK

1851 Imperforate

3p dim red orange, 6p and 1sh dark gray, trial color plate proofs on wove, very fine	(1, 2, 3TC)	—	125.00
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1860-63 Issue

1860 Connell 5c brown, plate essay on India, very fine ..	(Pratt 5E-Aa)	—	57.50
5c deeper shade, plate essay on India, on card, perf., very fine ..	(Pratt 5E-Aa)	—	75.00
1860-63 1c to 17c, 10 Plate Proofs or Trial Color proof on India, compr. 1c (4, one 1c trial color in orange-yellow), 2c vert. Impt. pair in deep rose, 5c trial color proof in orange, 10c through 17c in issued color, generally very fine	(Pratt 6P3, 6-8TC3, 9-11P3)	—	250.00
5c green, pair and single, with two diff. vert. SPECIMEN ovpts. in red, on India, 12½c dark blue with diagonal SPECIMEN ovpt. in red on India, 12½ rose, proof from 1868 Trade Sample sheet, very fine lot	(Pratt 8P3S-Dvl., 10P3S-Bd, 10P var.)	—	120.00

NOVA SCOTIA

1860-63 1c black, plate proof on India, ovptd SPECIMEN (faded), diagonally, small corner crease, fresh and very fine appearance	(8P)	—	25.00
5c blue, pair, plate proof on India, extremely fine	(10P)	—	57.50
10c vermilion, pair, plate proof on India, very fine	(12P)	—	62.50

PRINCE EDWARD ISLAND

6p, Christmas card proofs in 10 diff. colors, very fine	(3 var.)	—	45.00
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Jacques C. Schiff, Jr., Inc., New York, NY. Sale of Nov. 20-23, 1980.

UNITED STATES

Proofs

The following 31 lots are Proofs & Trial Color Proofs of the New York Postmaster's Provisional Issue. We catalogue these by plate position for the specialist.

#9X1P, 5c N.Y. Post Prov, Plate on Bluish Bond paper, Pos 4, 4 Margins, Unused, HR, VF	175.00	115.00
#9X1P, 5c N.Y. Post Prov, Plate on Bluish Bond paper, Pos 5, 4 Good Margins, paper HR, Superb	175.00	115.00
#9X1P, 5c N.Y. Post Prov, Plate on Bluish Bond paper, Pos 6, 4 Margins, LH, VF	175.00	105.00
#9X1P, 5c N.Y. Post Prov, Plate on Bluish Bond paper, Pos 7, 4 Margins, LH, VF	175.00	95.00
#9X1P, 5c N.Y. Post Prov, Plate on Bluish Bond paper, Pos 8, 4 good margins, LH, Superb	175.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Blue, Plate on Bond, Pos 4, 4 Margins, LH, small thin, appears F-VF	225.00	67.50
#9X1TC5, 5c N.Y. Post Prov, Blue, Plate on Bond, Pos 5, 4 Margins, HR, small faults, appears VF	225.00	67.50
#9X1TC5, 5c N.Y. Post Prov, Blue, Plate on Bond, Pos 7, Good & 3 Wide Margins HR, F-VF	225.00	115.00
#9X1TC5, 5c N.Y. Post Prov, Blue, Plate on Bond, Pos 8, 4 Good Margins, HR, VF	225.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Blue, Plate on Bond, Pos 9, 4 Margins, close at top, LH, small thins, appears F-VF	225.00	72.50
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 2, 4 good Margins, HR, VF	225.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 3, 4 Good Margins, HR, small thin, appears VF	225.00	72.50
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 4, 4 Good Margins, LH, Superb	225.00	150.00
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 5, 3 Good Margins, 1 close, HH, small thin, tiny pinhole, appears VF	225.00	57.50
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 6, 3 Margins, close & irregular at bot, HH, F-VF	225.00	105.00
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 7, 3 Good Margins, close at top, LH, F-VF	225.00	105.00
#9X1TC5, 5c N.Y. Post Prov, Green, Plate on Bond, Pos 8, 4 Good Margins, LH, VF	225.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 3, 4 Good Margins, LH, pinhead stain at top, Superb	225.00	100.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 4, 4 Margins, LH, VF	225.00	140.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 5, 4 Margins, HHR, small margin nick at LR, VF	225.00	95.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 6, 4 Good Margins, LH, Superb	225.00	150.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 7, 4 Good Margins, LH, w/guarantee mark on back, VF	225.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 8, 4 Close Margins, HR, F-VF	225.00	105.00
#9X1TC5, 5c N.Y. Post Prov, Brown, Plate on Bond, Pos 9, 4 close margins, LH, VF	225.00	115.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 1, 4 good margins, HR, VF	225.00	130.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 4, 3 Good Margins, 1 Close, LH, VF	225.00	115.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 5, 4 Margins, LH, Superb	225.00	140.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 6, 4 Margins, LH, Superb	225.00	150.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 7, 4 Good Margins, LH, Superb	225.00	150.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 8, 4 Margins, LH, Superb	225.00	125.00
#9X1TC5, 5c N.Y. Post Prov, Scarlet, Plate on Bond, Pos 9, 4 Margins, LH, thin, paper adhering, guarantee mark on back, appears VF	225.00	67.50
#45P3, 24c Blackish Violet, Plate on India, NH, faint toning spots at top, o/w F-VF	130.00	62.50
#72P4, 90c Second Design 1861, Plate on card, slight thin, o/w VF	90.00	28.00

#112P3, 119P3, 1c, 15c 1869 Issue (2), Plate on India, backed w/ paper, defective, Aver-F, 'as is'	385.00	42.00
#116P3, 10c 1869 Issue, Plate on India, small faults, centered F-VF	90.00	19.00
#116P3, 10c Yellow 1869, Plate on India, tiny faults, appears VF ...	90.00	25.00
#147TC, 3c 1870 Issue, Plate on India, Dk. Red, LH, VF	210.00	140.00
#147TC, 3c 1870 Issue, Plate on India, Brown, HR, VF	210.00	140.00
#158TC, 3c 1873 Issue, Blk (4) & Pair, Black, Plate on Card, VF ...	95.00	52.50
#163P1, 15c Yellow Orange 1873, Reduced Large Die, HR, VF	1,200.00	280.00
#183P4, 185P4, 205P4, 2c, 5c 1873/1882 Issues (3), Plate on card, LH, VF-Superb	205.00	125.00
#237P4, 10c Columbian, Plate on card, HR, VF	125.00	80.00
#J22P, 8P4, 1c - 50c Dues (7), Plate on card, LH, mostly VF	140.00	85.00
#015-34P4, PR9-15P4, 1c-90c Interior, Justice, Periodicals (27), Plate on card, LH, or HR, mostly VF	415.00	240.00
#015-24P4, 1c-90c Interior (10), Plate on card, good margins (1c close at LL), HR, several w/small stains, F-VF	174.50	67.50
#025-34P4, 1c-90c Navy Dept. (10), Plate on card, HR or HHR, F-VF	156.00	85.00
#036TC, 2c Navy, Black, Plate on India, good margins, LH, few slight wrinkles, F-VF	130.00	42.00
#057-67P4, 1c-90c State (11), Plate on card, mostly good margins, HR, most toned, centered, F-VF	238.00	90.00
#058-60P, 62-5P4, 2c/24c Dept of State (7), Plate on card, HR, paper adhering to back, stains, appear mostly VF	151.00	42.00
#072-82P4, 1c-90c Treasury (11), Plate on card, good margins, HR, most w/paper adhering to back, mostly VF	203.00	95.00
#083-93P4, 1c-90c War Dept (11), Plate on card, mostly close margins, HR, most w/small back stains, 1c crease, F-VF	210.00	67.50
#PR2-4P4, 5c-25c Newspaper (3), Plate on Wove Paper, HR, ea. w/ tiny thins, appear F-VF	125.00	28.00
#R51TCP3, 30c Foreign Exchange, Black, Plate on India, NH, VF ..	110.00	55.00

Essays

#76aE-C, 10c 1861-66 Issue, Wood cut Indian Head, 21 X 27 mm, Plate on soft cream card, LR pos, violet, LH, VF	—	46.00
#85E-gk, 3c Liberty, 2, Nat'l Bank Note Co, circa 1867, from un- trimmed blk on white wove paper 64 X 90mm, oval perf 16, stamp perf 12, w/Impt below, 1 Pale Rose, HR, 1 dull Blue, w/ faults, Impt separated, o/w F-VF	—	28.00
#85E-gq, 3c Liberty, Nat'l Bank Note Co, circa 1867, Outside edge only perf 12, Brown on Orange, 1 color directly over other color, giving effect of a single color, OG, HR, thin, o/w, Rare	—	44.00
#182E-Ac, 1c 1877 Issue, Phila Bank Note Co, 1903, Die frame of 1c on Proof Paper, Dark Blue, HR, small stain (clear of design), trimmed to 47 X 64mm, o/w VF	—	22.00

On Nov. 11-12, 1980, (Harmers of London sold at auction a Gold Coast 1889-94 key plate 20/ green and red, imperf. plate proof on gummed unwatermarked paper, part o.g. for £2,000. A £5 perforated essay in the color of the 20/ dull mauve and black on red, the value tablet being inserted, part o.g., went at £1,900.

U. S. Postal Service-American Bank Note Company "American Commemorative Series" Panels

(Continued from JOURNAL No. 148, Page 201)

Corrections & Additions to Previous Listings

VETERANS OF FOREIGN WARS #27

Add stock number:

V-113040 Cross of Malta Emblem - engraved by American Bank Note Company January 1974.

CHAUTAUQUA, RURAL AMERICA #36

Correct stock number:

V- 46048 "Education" - engraved for the American Bank Note Company in 1879. (Lower left corner).

Additional stock numbers:

V-113043 "The Miller Bell Tower" - engraved by Warrell Hauck for the American Bank Note Company.

V-113044 "Chautauqua Seal" - engraved by American Bank Note Company. (The Hall of Philosophy, one of the oldest buildings, appears in the center).

INTERNATIONAL WOMEN'S YEAR #55

Add stock number:

V-113053 Women's Protest. No information available.

CURRIER WINTER PASTIME #71

Add stock numbers:

V-113063 Winter Scene - engraved for the McCaskie Bank Note Company. No other information available.

V-113064 Santa Claus, Thomas Nast drawing. Nast was the first to depict Santa Claus as we know him today.

V- 47822 Sled, The Ox Sled - engraved by the American Bank Note Company. It was entered according to an Act of Congress in the year 1859 in the Clerks Office of the District Court of the Southern District of New York. Engraved by Mr. Hay and the artist was Mr. Darley.

COPLEY NATIVITY #72

Add stock numbers:

V-113065 Nativity, copy of a late 19th century engraving done after a renaissance painting.

V-112728 Cherubs, detail of a painting by Andrea Montegna 1431-1509.

V-113066 Virgin and Child, drawing by Raphael 1483-1520, "Study of the Virgin of Palmier".

Additional Listings

JIMMY RODGERS #97

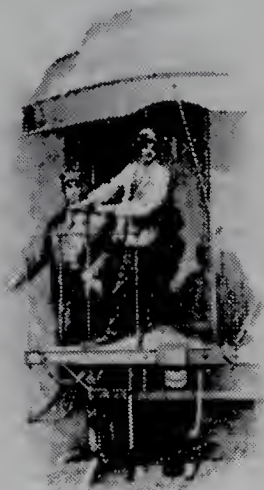
V- 48937 Vignette on left side of panel, engraved for the Franklin Bank Note Company between 1877-1897.

V- 49299 "Brakeman", engraved for the National Bank Note Company between 1859-1879.

V- 37718 "Locomotive", no information available.



AMERICAN COMMEMORATIVES



JIMMIE RODGERS

Jimmie Rodgers, famed as "The Singing Brakeman," and "The Father of Country Music," was born in Meridian, Mississippi, on September 8, 1897. At the age of 14, he began working on his father's railroad gang and continued working with the railroad in various capacities until frail health, resulting from tuberculosis, ended his career at the age of 29. When he could no longer work as a brakeman, Rodgers organized a small band and began singing country and western songs professionally in and around North Carolina. He made his first recording in 1927 and, within a matter of months, he had become the nation's number one recording star. He eventually became the first inductee into the Country Music Hall of Fame in Nashville, Tennessee. Although the world was within his grasp, ill health restricted personal appearances to his native Southland. His only departures from the area were for recording sessions and to make one short movie, "The Singing Brakeman," in which he sang his famous "Waiting for a Train." Rodgers died from a lung hemorrhage on May 26, 1933, during a recording session in New York. Jimmie Rodgers' greatest contribution was in the music he left behind on records. The music of the great American Southland was his, and he told

the stories of the common people and sang of the romance of the rails and steam locomotives more convincingly than any other person. The fame of his Southern ballads and blues was known throughout the civilized world, and his songs about trains and better times during the dark days of the Great Depression left a lasting impression on all those who remember him. The Jimmie Rodgers stamp, the first in a new Performing Arts and Artists Series, was designed by Jim Sharpe, of Westport, Connecticut. The associated engravings were executed by master engravers between 1859 and 1897.



Stamps printed by the Bureau of Engraving and Printing, Washington, D.C.
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No. 137 - A Series
May 24, 1978 / Printed in U.S.A.

PHOTOGRAPHY #98

- V-113083 Portrait setting, no information available.
- V-113084 Photographer, no information available.
- V-113085 Camera, no information available.



AMERICAN COMMEMORATIVES



American Owls

There was an old owl
 liv'd in an oak,
 The more he heard,
 the less he spoke;
 The less he spoke,
 the more he heard.
 O, if men were all like
 that wise bird!

These lines, published in *Punch* more than one hundred years ago, are reminders that owls have symbolized wisdom to mankind for ages. Their eyes, unlike those of other birds, are large and point forward to give owls a "wise" facial expression. Like man, owls have binocular vision and can watch an object with both eyes at the same time.

Numerous references to owls are found in the Bible and in the works of such writers as William Shakespeare, Aristophanes, John Keats and Edward Lear, author of the familiar "The Owl and the

Pussycat," which appeared in 1871. Although he often described the owls as "night's heralds," and referred to them as "clamorous," Shakespeare also noted that their night sounds on occasion were enjoyable. In *Love's Labour's Lost* he wrote, "Then nightly sings the staring owl, 'Tu who! Tu who! tu who!' a merry note." But owls, in general, were held to be more ominous creatures. Because of their nocturnal habits and their hooting sounds, owls were early associated in the mind of man with the occult and the "other world."

Owls are birds of prey and they can eat their own weight in food every day. They are frequently called "the night watchmen of our gardens" because they consume large numbers of harmful rodents. They are also often called "Flying Cats" because they see as well at night as humans do during the day.

The block of four owl stamps is in the Wildlife Conservation Series, and each stamp depicts a species of owl native to the United States. The great gray owl is found mainly in northern coniferous forests. The earless saw-whet owl usually nests in tree cavities in the northern states, and the barred owl lives in swamps and deeply wooded areas in states east of the Rocky Mountains. The great horned owl inhabits timbered regions throughout the United States.

The owl stamps were designed by Frank Waslick, of the Bureau of Engraving and Printing in Washington, D.C. The associated engravings were executed by master engravers between 1879 and 1897.



Stamps printed by the Bureau of Engraving and Printing, Washington, D.C.

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No. 101 in a series

August 26, 1976 Printed in U.S.A.

GEORGE M. COHAN #99

- V- 46346 Draped Flag. This is a Philadelphia die. No other information available.
- V- 49899 The Disc Graphophone was engraved for the International Bank Note Company between 1878-1879.
- V- 44054 Head, Female, Profile Right. Engraved for the American Bank Note Co. by S. Oyama. Approved on May 23, 1899. Picture engraving model was one photo.



AMERICAN COMMEMORATIVES

American Trees



When settlers from the Old World first landed on the continent of North America, forests covered most of the land. From the Atlantic Ocean to the inland prairies of Illinois, through the Rocky Mountain region and along the Pacific coast, forests clothed vast areas of land. Today, there are more than one thousand different kinds of trees in the United States, but the dense forestry, at which explorers once marveled, no longer exists. After centuries of exploitation by man, all that remains of the dense virgin tree cover are bands and patches of forest scattered throughout the country.

Primitive man, observing the growth and death of trees, the elasticity of their branches and the annual decay and revival of their foliage, firmly believed that there was an intimate connection between human beings and trees. Greek philosophers Aristotle and Plutarch thought that trees had perceptions, passions and reason.

Trees have been celebrated extensively in song and verse throughout the years.



Probably the most familiar example to most modern-day Americans is Joyce Kilmer's "Trees", which became one of the most widely-known poems of the 20th century. Kilmer observed that "I think that I shall never see a poem lovely as a tree," and concluded that "Poems are made by fools like me, but only God can make a tree."

Trees supply food, shelter, clothing, fuel and paper in addition to giving shade and beauty. They are the largest living plants

in the world and differ from most other living things in that trees continue to grow as long as they live.



Each of the stamps in the block of four features a type of tree common to a different geographical area of the United States. The giant sequoia, one of the world's tallest trees, is native to the fog belt of the coastal ranges from Southern Monterey County, California, to Southern Oregon; it also appears on the western slopes of the Sierra Nevada Mountains. The white pine ranges through northern states and south along the Appalachian Mountains to Northern Georgia. The white oak is found in the region extending from the Great Lakes to the southern end of the Appalachians, and the gray birch is widely scattered through cooler regions of the northern hemisphere.

The tree stamps were designed by Walter Richards, of New Canaan, Connecticut. The associated engravings were executed by master engravers between 1845 and 1876.



Stamps printed by the Bureau of Engraving and Printing, Washington, D.C.

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No. 102 in a series

October 6, 1978 / Printed in U.S.A.

VIKING MISSIONS #100

- V- 37550 Lick Telescope. Engraved for the Western Bank Note Company of Chicago between 1865-1879.
 V- 45058 Crescent. This is a Philadelphia die. No others information available.
 V-110902 Female, Electronics, Aerospace Industry. Engraved for the American Bank Note Company by K. Guy. Approved on Dec. 15, 1970. Picture engraving model was one painting by Lavin.

AMERICAN OWLS #101

Vignette on left side of panel.

- V- 44790 "Night & Morning", engraved for American Bank Note Company by C. Rost and approved on May 29, 1879. It has been used in a cover for R.C. Brown & Co. on May 1, 1883. Also used on a ticket for Joseph Clark in September 1891; the National Wholesale Druggists Association, Menu Card in 1894; and the Terrace Bowling Club, Order of Dance in 1882.

Vignette in center of panel.

- V- 44159 Engraved for the American Bank Note Company by A. Jones, approved in 1896.

Vignette on lower right side of panel.

- V- 48306 Engraved for the Franklin Lee Bank Note Company between 1897-1911.

AMERICAN TREES #102

- V- 41737 Charter Oak, engraved for Danforth Wright & Company between 1843-1850.

Vignette in center of panel.

- V- 45885 Trees, engraved for Toppan Carpenter & Company between 1845-1858.

- V- 47043 Trees, Palm, "The Palm". This die is a laydown of a Bald Cousland & Co. die. Mr. J. Smillie did the work over for the American Bank Note Company. It was approved on August 11, 1877. It was used on a coupon bond for South Carolina Ry. Co. It was also used on a \$5 face for the BCO. Industrial del Salvador, and a \$200. milreis face for the Imperio do Brazil in 1877.

Maurice Conly, New Zealand Designer

"Designing a stamp involves a lot more than sitting at the drawing board."

Research features as the major part of Maurice Conly's stamp designing work. Maurice estimates that he spends more than half his time on a job in researching the subject.

"Any object represented in a design must be absolutely accurate in detail," he said. "Stamp enthusiasts look hard for any flaw and there is a public outcry if they find one."

Most of his research time is spent in getting the feel of the subject or theme so that its real essence is incorporated in the design.

When Maurice has researched a subject to his satisfaction he starts to visualise the design. His first sketches are drawn to the scale of the finished stamp. "It pays to keep in mind the end product."

Since he started working in the field 25 years ago, Maurice has seen a lot of change in stamp designing. The first stamp he designed was to commemorate the Post Office Centenary in 1955.

The stamp was a line engraving of an early Maori runner and was one of the last purely engraved stamps to be issued by the Post Office.

"With today's high fidelity reproduction techniques designers have much more scope in their work, and almost any type of design is possible.

"Once when all stamps were made from line engravings, the artist's design was merely a model for the engraver to interpret. The engraver had nearly as much influence over a design as the artist himself. Often the engraving was quite different from the original drawing."

Thirty-Seventh Annual Meeting of The Essay-Proof Society, 1980

President Jackson called the meeting to order at 8:30 P.M. on October 8, 1980 at the Collectors Club, New York, New York. At his direction the Secretary read the Call for the Meeting.

Following his opening remarks the President appointed a Credentials Committee and the meeting was declared open for business.

Upon motion duly made and carried the minutes of the 1979 Annual Meeting were accepted as reported in *THE ESSAY-PROOF JOURNAL*, Whole No. 145, Page 43.

The President appointed a Nominating Committee, Mark Essner, Chairman, to nominate candidates for the expired term of Directors.

The reports of the Secretary and the Treasurer were heard and discussed. On motions made and carried the reports were accepted with thanks. In lieu of being read, the reports of the President and the Editor will be published in the *JOURNAL*.

During the discussion of the Treasurers' report, Mr. Wilkens stated that the costs incurred in printing the *JOURNAL* have increased tremendously. Inquiries by several members were made as to use of alternate printing methods, particularly using offset-printing as opposed to the current use of letter-press printing. The Directors have taken the matter under advisement and are investigating alternatives.

Mr. Essner presented the Nominating Committee's slate of Directors for the term expiring June 30, 1983: J. Gros '83, D.E. McGuire '83, R.H. Pratt '83 and R. Wunderlich '83.

Having asked for nominations from the floor and having heard none, President Jackson declared the nominations closed. Motion was made and carried directing the Secretary to cast a single ballot for the nominees. Thereupon the nominees were declared elected.

Under new business, Mr. Finkelburg reported that the revision of the Brazer catalog was nearly complete. He recommended that investigation be started to prepare for publication of the work in book form. President Jackson appointed a committee to study methods and publishers for printing the Brazer revision. Committee members are Mr. Finkelburg, Mr. Wunderlich and Mr. Robbins. The committee will report the results of their investigations to the Board of Directors.

There being no further business, the Annual Meeting was declared adjourned.

DAVID E. MCGUIRE, *Secretary*

Report of the President

1979-1980 has been a good year for The Essay-Proof Society. We have many people to thank for special service to the Society—to name a few:

Barbara Mueller, our Editor, has done a wonderful job in producing a *JOURNAL* of which we can be proud.

David McGuire and Ernest Wilkens for the many hours spent in discharging their duties as Secretary and Treasurer.

Falk Finkleburg in compiling information for the Revised Brazer Handbook, and Rudy Wunderlich for his support of this endeavor.

Richard Taylor for his financing the Society's award medals in his name, and Irv Yollis who designed and supervised its production.

Barbara Mueller and George Brett who determined the winners of the Richard Taylor awards at the London Show.

Yes, it has been a good year due to the special effort of these people and the many others who have contributed time and money to The Essay-Proof Society.

GLENN E. JACKSON, *President*

Report of the Editor

This year's report is almost a reprise of those of the past few years—sounding the continuing need for a good flow of both syngraphic and philatelic articles and giving expressions of gratitude to our faithful few writers and officers. However, I must single out Dr. Glenn Jackson for his outstanding cooperation and assistance rendered even when health and family concerns consumed much of his time. I only hope that the membership at large appreciates how he has held this Society together for the past 13 years.

I do have a new note to sound—a plea for more original study in all aspects of our field based on research in government archives such as that carried on by Lynne Warm for her series "Researching the BEP Proving Room Record Books". Increased accessibility to official repositories coupled with sophisticated technical research tools now available to the man-in-the-library or museum should stimulate our taking a new look at the conventional wisdom and even shibboleths of the specialty. In the field of philatelic proofs, particularly, it is time for a reevaluation of the origin and emission of U.S. material. It is time, for instance, to apply the paper measuring gauges reading to a thousandth of an inch to those items merely described as "thick" or "thin", to study the physical characteristics of the proofs for their own sake and not just as an aid to the study of the finished stamp design.

In the syngraphic area we need more active participation by more members. We just can't let Dr. Jackson do it all, fount of information that he is. (I am pleased to report that Mr. George Smith of England, whom I met at London 1980, will be furnishing us with several articles of combined syngraphic-philatelic interest in the area of British security printing.)

This is supposed to be a society—characterized by mutuality, participation, and sharing. Those are the characteristics which produce the material for a publication—without them, no JOURNAL.

BARBARA R. MUELLER, *Editor*

Report of the Secretary

On June 30, 1980, the membership of the Society totaled 420 members and 32 non-member subscribers.

The membership total reflects a modest increase over last year's total. New members continue to join the Society and new inquiries are received at a steady rate.

We can thank the following members for their help in adding to our roster:

Larry Adams	1	Theodore Kemm	1
Dr. Nelson P. Aspen	1	Barbara R. Mueller	3
Forrest W. Daniel	1	Secretary	12
Falk Finkelburg	1		

Most of the new members shown for the Secretary were the result of unsolicited inquiries.

Back issue sales of the JOURNAL were very small this year, amounting to \$11.50. Many numbers are sold out or in short supply.

Members having duplicate and/or unwanted copies of back issues are reminded that donations of JOURNALS to the Society are deductible for Federal Income, Estate and Gift tax purposes. Members donating back issues to the Society will have them gratefully acknowledged.

I wish to express my thanks to our President, Dr. Glenn E. Jackson; our Vice-President, Falk Finkelburg; and our Treasurer, Ernest C. Wilkens, for their assistance and advice during the year. My special thanks to Mrs. Jane McGuire for her help and for her patience in dealing with my continual clutter.

I take the liberty on behalf of the membership to thank our Editor, Barbara R. Mueller, for her efforts in preparing the JOURNAL and for her support in furthering the goals of the Society.

DAVID E. MCGUIRE, *Secretary*

Report of the Treasurer

Shown below is the balance sheet of The Essay-Proof Society, Inc. as at June 30, 1980 together with a statement of operations for the twelve months then ended.

The statement of operations for the year ended June 30, 1980 shows that our Society operated at a small deficit for that period as printing and mailing costs continued their upward climb. The Society received

two outstanding contributions during the year. Rudolf G. Wunderlich gave \$1,200 to help defray the extra costs involved in publishing the handbook of U.S. essays and proofs; this is a continuation of his generosity from which the Society has benefited in past years. Richard G. Taylor contributed \$4,000 for the purpose of establishing a medalic award for excellence in exhibitions of essays and proofs. As in past years, a good portion of our membership made contributions. It is this heartening generosity that enables the Society to continue its important work. A list of all donations received in the year ended June 30, 1980 is given herewith.

THE ESSAY-PROOF SOCIETY, INC.

Balance Sheet

As At June 30, 1980

ASSETS:

Cash in banks:

Citibank, N.A.	\$ 859.26	
New York Bank For Savings	6,587.14	
		<u>\$7,446.40</u>
Fund for the publication of Handbook of U.S. Essays and Proofs, donation of Rudolf G. Wunderlich, on deposit in Central Savings Bank, N.Y.		219.48
Total assets		<u>\$7,665.88</u>

LIABILITIES AND SURPLUS:

Accounts payable	\$2,213.30
Total liabilities	<u>\$2,213.30</u>
Surplus	5,452.58
Total liabilities and surplus	<u>\$7,665.88</u>

THE ESSAY-PROOF SOCIETY, INC.

Statement of Operations

For the Year Ended June 30, 1980

INCOME:

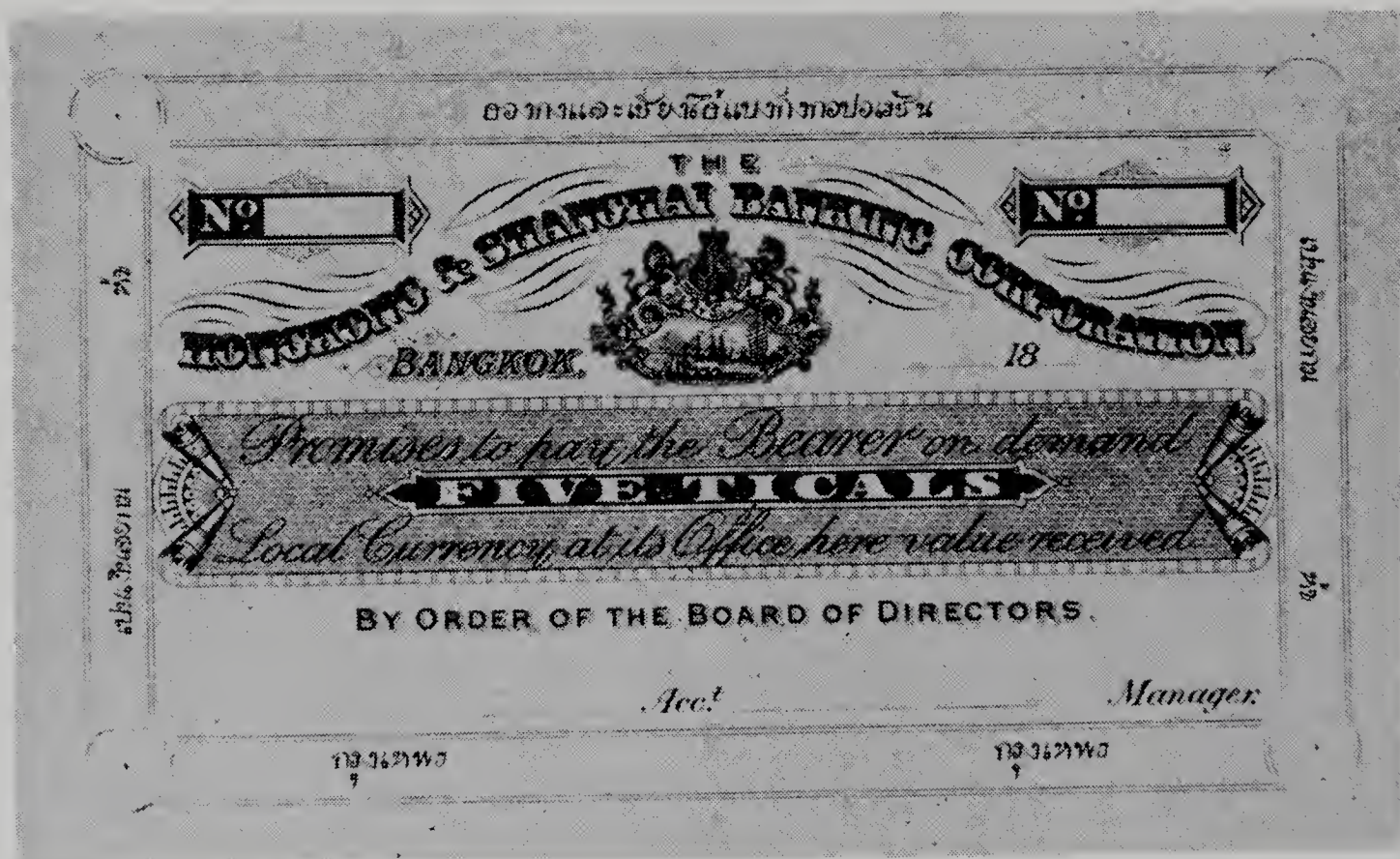
Membership dues	\$5,604.50
Subscriptions	210.00
Advertising	949.73
Journal Sales	80.50
Interest income	416.00
Contributions	5,743.50
Total income	<u>\$13,004.23</u>

EXPENSE:

Printing "The Essay-Proof Journal"	\$8,326.31
Editor	800.00
Society postage and stationery	456.10
Copyright and miscellaneous	47.45
Medal, "The Richard Taylor Award"	3,959.00
Total expense	<u>13,588.86</u>

Loss from operations	<u>\$ (584.63)</u>
Surplus, beginning of year	6,037.21
Surplus, end of year	<u>\$ 5,452.58</u>

Walter D. Allan	\$ 5.00	Joseph D. Hahn	10.00
Daniel M. Bagby	47.50	Robert K. Holton	10.00
Robert G. Ball	5.00	Jefferson Stamp Co.	10.00
Philip T. Bansner	25.00	Julian Leinman	10.00
Bernard Baum	5.00	Ethel B. McCoy	10.00
Dr. Steven J. Berlin	15.00	David E. McGuire	15.00
K. Bileski	5.00	Jane L. McGuire	5.00
Adrien Boutrelle	3.00	Edward Mendlowitz	10.00
Fred L. Caposella	10.00	Jack E. Molesworth	10.00
Robert R. Cook	10.00	Barbara R. Mueller	10.00
Elliott Coulter	10.00	Walter J. Orton	3.00
J. C. M. Cryer	25.00	J. Roy Pennell, Jr.	35.00
L. A. Davenport	20.00	Col. Robert H. Pratt	10.00
J. Leonard Diamond	10.00	Louis K. Robbins	10.00
Mark Essner	10.00	Romeo J. Routhier	10.00
Falk Finkelburg	5.00	Fred P. Schueren	5.00
James L. Flanigan, Jr.	5.00	Norman C. Seastedt	10.00
John R. Fox	10.00	Austin M. Sheheen, Jr.	10.00
Dr. Howard S. Friedman	10.00	Richard G. Taylor	4,000.00
D. L. George, Jr.	5.00	Clinton B. Vanderbilt	5.00
Robert M. Gibbs	15.00	Lynne S. Warm	10.00
Charles N. Gish	5.00	Virgil Winkler	10.00
Dean Erwin N. Griswold	25.00	Rudolf G. Wunderlich	1,200.00
Vincent G. Greene	5.00	Irv Yollis	25.00
Julian Gros	10.00		

ERNEST C. WILKENS, *Treasurer*

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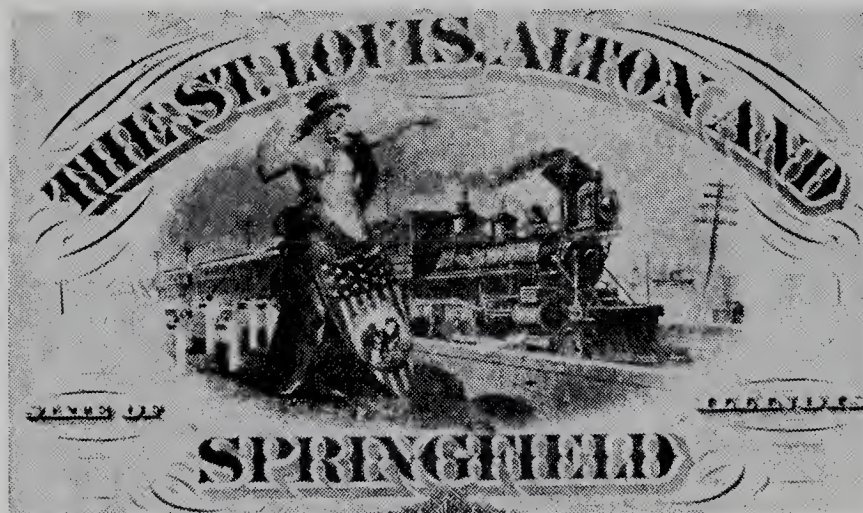
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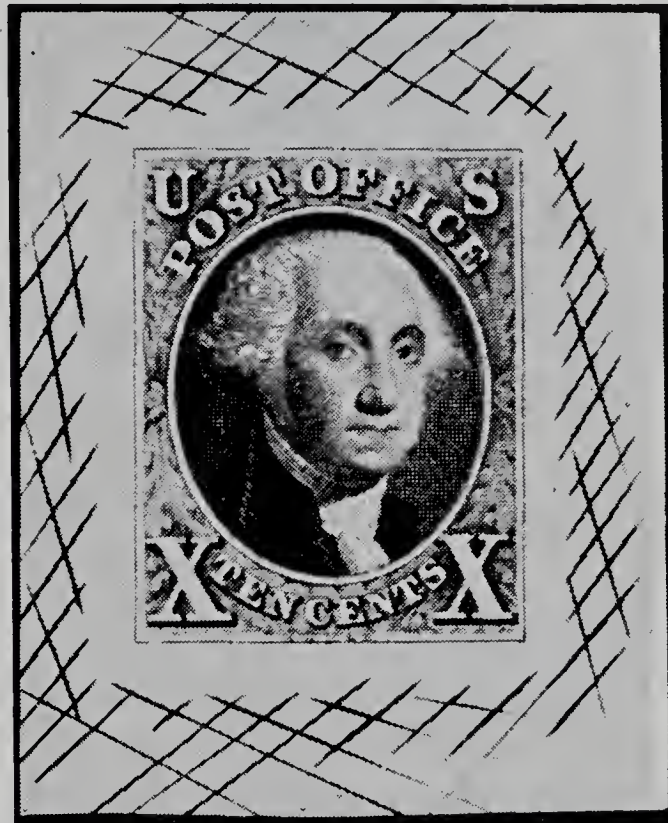
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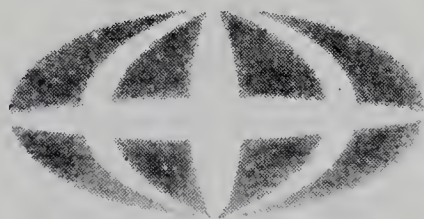
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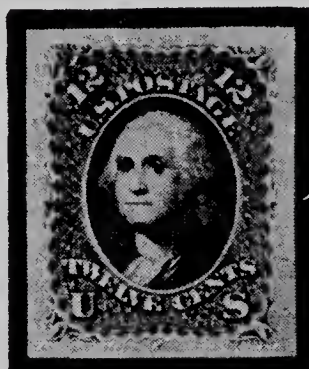
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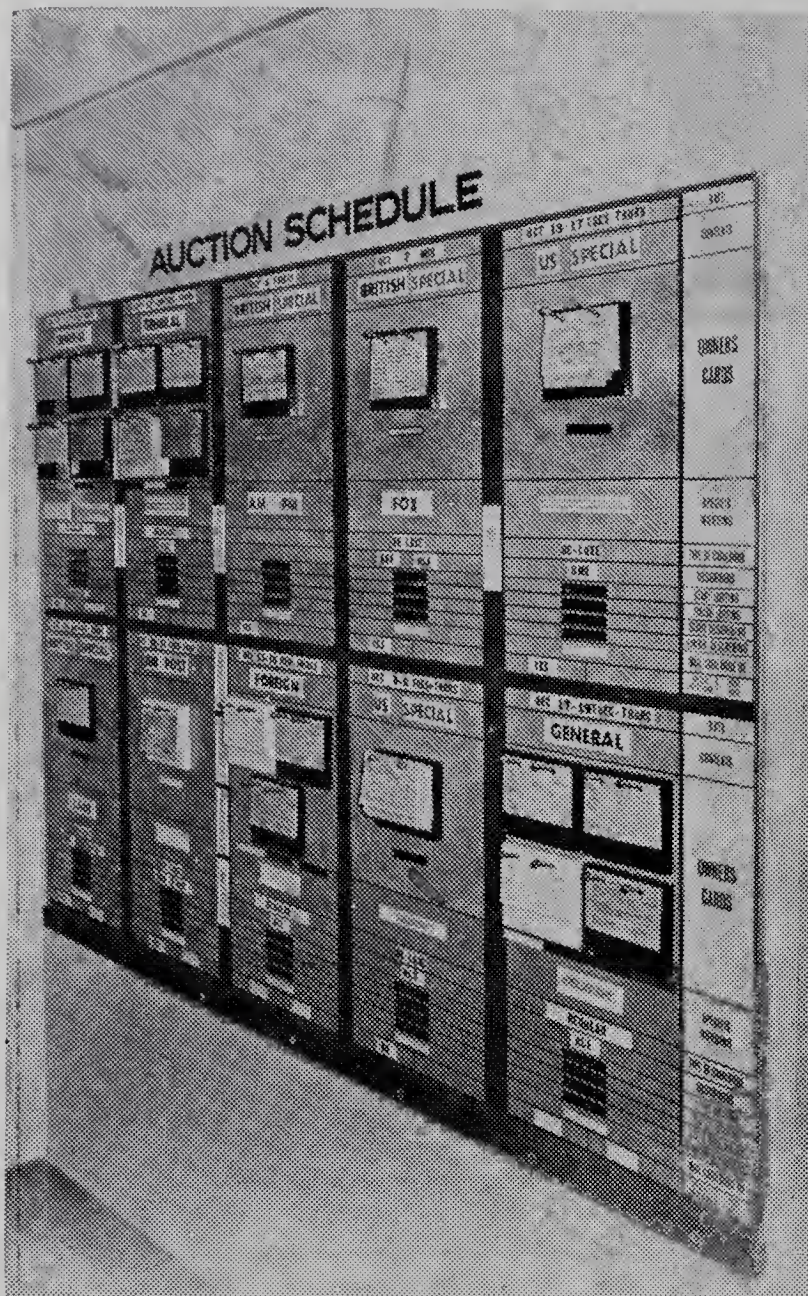
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